VOGUE



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PARIS FASHIONS



PAINTING BY CAROLYN EDMUNDSON

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DENNEY & DENNEY
PHILADELPHIA—NEW YORK

VOGUE
October 13th, 1930

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BONWIT TELLER

FIFTH AVENUE AT 56TH STREET

NEW YORK

PHILADELPHIA

PARIS LONDON

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VAN RAALTE

A simply tailored Singlette, ideal for sports wear, spectator or active. Clinging closely to the body, it yields with every movement. In Glove Silk, $7.50. In VR-Tex, $5. In Rayon, $3.50.

Correct underdress is as important to the success of the afternoon frock as any of the accessories. 9079 is perfect for wear with the sleek black gowns that are so popular this season. It has all the practical advantages of the all-in-one, yet it is all that is dainty besides. Finished in the elegant tradition. $20.

An era of femininity such as this is marked by perfection of detail. No garment could express the evening mood more exquisitely than 9026. Yet it is a practical garment as well. It has a back cut low to the waist . . . the lace-like cloth of which it is fashioned is pure silk of strong confining qualities . . . there are detachable garters. Light as a gosling's feather, it is a joy to wear. $12.50.

THE SINGLETTE IS MADE ONLY BY VAN RAALTE

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INSTITUTION INTERNATIONALE

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Created by I. Miller
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TOWN-SPORTS MODE

WHAT ARE MOTION-MEASUREMENTS? *Feet in motion change dimensions as the weight of the body is shifted from foot to foot. Wingait provides for these ever-changing dimensions by being made on "motion-measured" lasts.*



For about-town wear, for sports, for business and for every active occasion of the day, wear Wingait — I. Miller's modish walking shoe . . . Subtly styled to meet the tailored mode in its current casual formality. *"Motion-Measured"* to keep active feet zestful throughout the day and eager for the evening's frolic!

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For illustrated brochure write to I. Miller & Sons, Inc., Long Island City, N. Y.

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Richly carved jade nestles within the brilliance of baguette and round diamonds in this lorgnette of classic grace... $1,900. The chain, baguette and round diamonds ... $3,800. The square diamond ring ... $15,000.

Udall and Ballou

JEWELERS SINCE 1888

5th Avenue at 57th Street

NEWPORT—PARIS OFFICE, *48 Rue Lafayette*—PALM BEACH

Photographed by Count De Miro



The new dancing dress of heavy, shining satin, falling in long folds almost to the floor, has two peplums and the new draped decolletage . 95.00



Snowy fox, mounted on soft velvet, is used for this important wrap that makes a feature of the fulness of its new, wide shirred sleeves . 350.00

Jay-Thorpe

Fifty-seventh Street, West New York







$1.95

Unless you spent the last six months in hospital or Traffic Court, you've probably caught up with the new vogue, and you trot around in Rograin Stockings . . . Hush! . . . Here's the Big News—you can dance in them, too. Rograin has become twins—Rograin Day and Rograin Night.

Rograin Night looks sheerer still—miles sheerer. It has the same smart flat surface, different from that of any other stocking. It tells even smoother little silken lies than its daytime partner. You think such a mere web of nothing but chic simply can't wear. But it isn't really so thin—it just tricks everybody into seeing it that way. Its special weave reduces the visibility of rings, the likelihood of snags. And it outlaws forever those old-fashioned highlights.

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And again—in chorus $1.95

If no store in your town stocks Rograin Hosiery, pour your woes into our ears, and we'll try what can be done . . . If you can't wait for the wheels of progress to roll home, send for a shade card and a list of stores elsewhere that have seen the sun setting on shiny legs—and place your order where convenient

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PORTRAIT OF A LADY IN A JAECKEL COAT





Déjà

top
Transparent velvet after Patou. Vis à vis hat after Agnès

right to left
Canton crêpe inspired by Lanvin. Felt hat after Marcelle Lely

Patou adaptation in canton crêpe. Felt hat after Patou, Persian Lamb trimmed

Inspired by Claire Soeurs in canton crêpe. Felt hat after Goupy, galyac trimmed



Satin evening dress adapted from Claire Soeurs

Dinner dress in flat crêpe inspired by Cheruit

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DASH

and ROMANCE!

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The Déjà dresses $39.50 . . . . hats from $12.50

Photography by Wm. Ritter

Address A. J. Sanville, Déjà, 550 Seventh Ave., N. Y. ✣ Déjà, Sommer Bldg., Montreal, Canada ✣ Sitôt, 4 Great Portland Street, London, W. 1, England



PHOTOS BY WYNN

KNOX

makes the four sides of one hat equally enchanting



"CAPRICE"— the newest of the season's smart fur felt hats, has a gentle little peak on one side, a daring swish on the other...smooth graceful contour over the forehead, a series of intricacies at the back. Thus CAPRICE appears at once whimsical, dignified...subtle, eloquent, colorful. Not only a new hat, but a masterly creation worthy of its distinguished Knox label.

Priced fifteen dollars.

Knox hats for women commence at ten dollars

A CATALOGUE OF KNOX CORRECT RIDING HATS ON REQUEST

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MADGE KENNEDY . . . . Photo by Mitchell

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SUPRE-TWIST

Reg. U. S. Pat. Off.

FINE HOSIERY



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WAMSUTTA PERCALE, MONOGRAMMED, WITH LACE APPLIQUÉ

This set was made up to order for $125

ASK YOUR STORE ABOUT THEIR SPECIAL GIFT SERVICE



Antique écru lace appliquéd on maize-colored Wamsutta Percale



One of the smart new 9-inch hems in aquamarine with white initials

THE Wamsutta Percale sheet and pair of pillow cases, illustrated, are shown as an example of how beautifully this fine fabric may be appliquéd with lace and monogrammed for superlatively lovely gifts. This particular set was made up in a soft peach color, with tan antique Brittany lace and ribbon initials hand embroidered in beige. The department or specialty store where you usually buy Wamsutta Percale sheets and pillow cases will be glad to suggest monograms or appliqué motifs, and will show you Wamsutta ColorWoven Borders and the new wide hems in pastel colors, which may be embroidered or inset as simply or as richly as you care to have them.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts
NEW YORK SALES OFFICE, 40 Worth Street

WAMSUTTA PERCALE SHEETS AND PILLOW CASES



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GENERAL MOTORS

"Make your Gaytees a say *Jenny ... Le Monnier...*

In Paris today, "ensemble" is the one all-important fashion.

Your ensemble—that is, your coat, hat, frock, and *all* your accessories—must either match or blend in perfect harmony.

This rule applies to stormy days *quite* as rigidly as to sunny ones. So even your galoshes must be chosen with care—as an essential part of your ensemble.

Jenny, designer of some of the most unusual and becoming Paris frocks, said, when she saw the 1931 Gaytees, "The whole effect of a dress depends on the correct choice of its accessories. When Gaytees are carefully chosen in the right colors, they are an effective accessory for even the smartest costumes."

Le Monnier, perhaps the leading Parisian milliner, enthusiastically approves these new Gaytees styles. "Every woman today should give the greatest care to all the details of her costume," she says. "Gaytees are a very necessary part of your ensemble and should be chosen carefully. They should either match or harmonize with the shade of your coat and hat."

Mary Nowitzky, who makes the most delightful sports clothes of two continents, says, "Although styles have changed this year, the ensemble is still most important. Accessories have changed with the new styles and the new 1931 Gaytees have been designed to go smartly with the new costume lines."



Gaytees

REG. U. S. PAT. OFF.

The Tailored Overshoes

Immediately below are the new SILHOUETTE Gaytees—made from light rubber-coated fabric that eliminates the use of fasteners. SILHOUETTE Gaytees stretch just enough to slip on easily; then fit smoothly, in the becoming silhouette of the mode.

Snap-fastened Gaytees made of featherweight rubber (shown in fern green) are especially smart and trim in appearance . . . At the right are brown cloth Gaytees with the popular KWIK fastener, shown with cuffs turned up for greater protection.

All Gaytees are made in the newest shades and colorings to harmonize with Fall costumes.

part of your ensemble"

...Mary Nowitzky



Don't wait for Fall rains and snowstorms before you choose your new Gaytees. Such days are emergencies. Popular toe-shapes and sizes, fashionable shades and heel-heights, vanish in a few hours from even the best-stocked shoe stores.

To avoid inconvenience and possible disappointment, do as Paris dressmakers advise. Take a little extra time when you buy your new Fall shoes. Ask to be fitted with Gaytees that either match or harmonize with your new Fall clothes.

Then your whole costume—even on stormiest days—will be the perfect ensemble which, to Paris, is the secret of smartness.

Gaytees are designed in the toe-shapes and heel-heights of your new Fall shoes and in shades that either match or harmonize with the new Fall costume-colors and weaves.

Gaytees styles vary delightfully—from featherweight rubber oxfords, to tweed galoshes and the new Silhouette★ Gaytees. All these new 1931 Gaytees sailed to Paris this summer and won enthusiastic approval from the great French couturiers.

You'll be especially interested in the New Silhouette Gaytees, we think. They're made of a new fabric—specially knitted jersey lightly coated with rubber—that stretches just enough to let you pull them on easily and then fits closely and smartly over your instep and at your ankle, just as if they were made especially for *you*. And there are no snaps or buckles or fasteners. Ask to see these new Silhouette Gaytees.

Gaytees are made *only* by the United States Rubber Company and are for sale at prices ranging from $2.50 to $6 a pair. You will find the name "Gaytees" on every pair.

★ Patent Applied for.

Directly below (in fern green) are Gaytees of featherweight rubber featuring the KWIK fastener, convertible cuffs and modernistic buckles. The smartest shoes couldn't be more becoming—nor could they have smarter protection to keep their newness unmarred!

Here are the new brown tweed Gaytees, of elastic fabric, snap-fastened. Note what a graceful line they give to instep and ankle! . . . The tweed-suited lady at the left wears oxford Gaytees of light-weight rubber, excellent for showery days and evening use.

Shop early—while your dealer has the Gaytees you like best in your chosen color!

Announcing

THE

Reo-Royale

EIGHT

A NEW motor car of character and distinction, with a quarter-century background of fine tradition. ¶ Reo dealers all over the country are holding open house today in honor of this new Eight.

REO MOTOR CAR COMPANY, LANSING, MICHIGAN



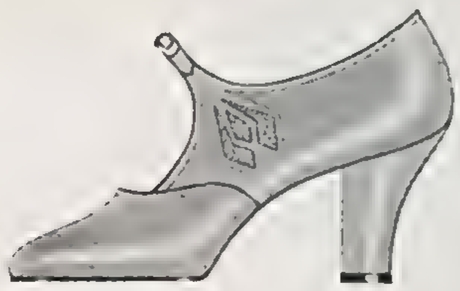
FIVE-PASSENGER SEDAN

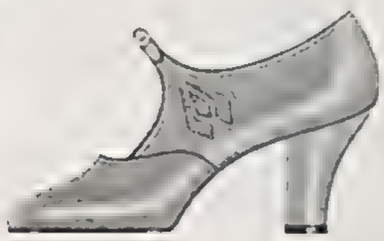
Down seat pillows over full Marshall springs. Side arm-rests and folding center arm-rests front and rear. Body types include 5-passenger Victoria and 2-passenger Coupe with rumble seat.

TRAVELESE

The smart shoe for walking. Exclusive Travelese features insure distinction of carriage, correct posture, grace and buoyant ease. A diversity of chic models in the newest leathers and colors. Travelese by Laird, Schober and Company, creators of America's shoe fashions, at exclusive shops.











NAPIER





That INDESCRIBABLE SOMETHING

•

In the rose, living within its loveliness, dwells the essence of its soul—a delightful, enthralling something that words cannot describe.

And in Schrafft's candies lies a captivating goodness equally beyond words. We are asked to describe their deliciousness—to paint word-pictures of their tempting tastiness. But this we cannot do.

We can tell only that into them we blend the purest ingredients, with the artistry of skill and the patience of care. But their deliciousness, their incomparable goodness—this we cannot recreate in type. It is that *indescribable something* that is Schrafft's.

SCHRAFFT'S *selected candies and chocolates are packed in many styles, from one to five pounds to the package—at $1.00, $1.25, $1.50 and $2.00 the pound.*



SCHRAFFT'S

Selected Candies and Chocolates

W. F. SCHRAFFT & SONS CORPORATION • *New York and Boston* • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY



Camel Hide

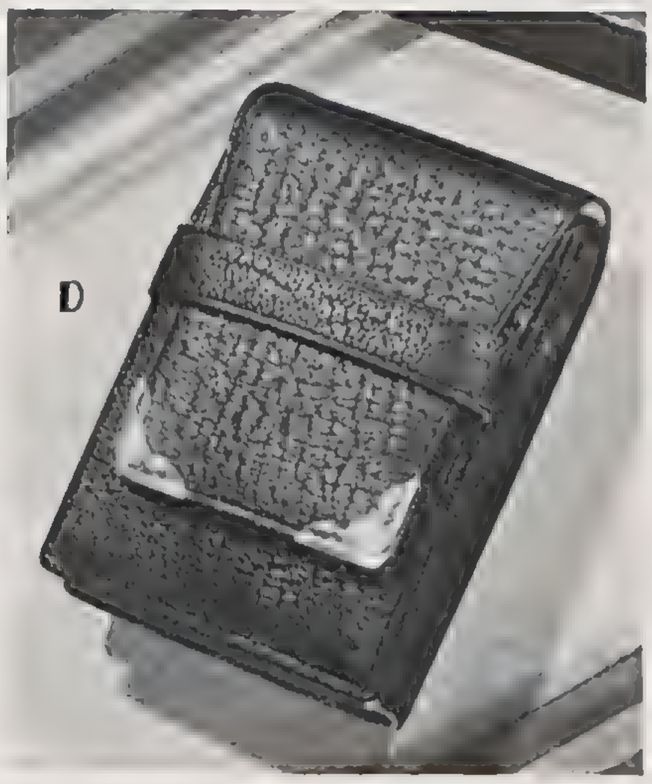


a rare new leather from India, of singular strength and beauty

ACROSS the desert, churning the hot sand, a caravan moves. Grumbling camels sway with their precious burdens, picking a way through the sharp stones of dried water-courses . . . loitering in the shade of the thornbush . . . halting at the shrill call of the leaders, to sink on calloused knees. • It is not generally known that the patient ship of the desert, so much a part of our conception of the Orient, supplies a hide remarkable both for toughness and for charm. Camel-hide is relatively scarce. Indeed, C. F. Rumpp & Sons, Inc., is the first, and it is believed the only, establishment to manufacture fine articles of this material, just as it was the first to introduce genuine ostrich leather. • And there is little possibility that the subtly grained, stubborn leather will come into common usage. The one source is much too restricted and uncertain. Yet to those who are fortunate enough to possess some article made of it, camel-hide promises generous years of service . . . a measure of delight and satisfaction far greater than one might ordinarily expect. • It will be a simple matter for you to identify articles of this new leather, or of any other leather made by C. F. Rumpp & Sons, Inc. Upon each piece is to be found a tiny golden keystone R. That imprint is your infallible assurance, as it has been the assurance of people of taste and judgment for eighty years, that the gift is good. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, haberdashers, and stationers.







A . . . A necktie case, in brown camel-hide, ecru lined, with a hanger which is gold-plated over non-tarnishable metal. Though especially desirable for traveling, the case always is acceptable in a man's dresser.

B . . . A collar box, in brown camel-hide, with ecru silk lining.

C . . . A billfold, in brown camel-hide, with or without 14-carat gold corners. There is space for license and identification cards. The case comes also in a wide variety of leathers.

D . . . A cigarette case, in brown camel-hide, with or without 14-carat gold corners. The case also is available in a wide variety of leathers and colors.

C. F. RUMPP & SONS, INC. By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

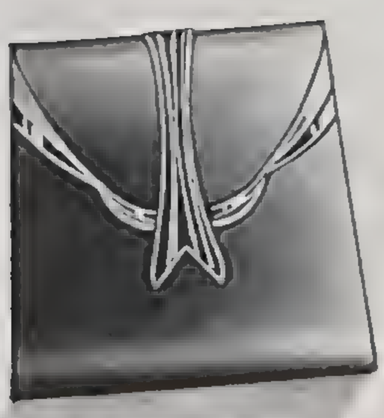
I. MILLER
INSTITUTION INTERNATIONALE

Beautiful Shoes



The ABOUT-TOWN OXFORD IN VELVETTA SUEDE *and* KIDSKIN has a swagger all its own!

Swanky, yet not at all pert ...tailored, yet not a bit pompous — this charming new I. Miller oxford expresses precisely the casual formality in the tailored mode of today... meeting superbly the fashion trend of combining Suede with Kidskin... proving its I. Miller originality in a four-tone black, and a three-tone brown, that are—impossible though it seem—Harmony and Contrast in one!



The ABOUT-TOWN BAG *by I. Miller in black or brown to match the shoe*

IN BLACK... *Black Kidskin vamp and heel; Black Velvetta Suede quarter; Patent Leather and Gunmetal Silk Kid appliqués.*

DUBBL-DULL HOSIERY *by I. Miller . . . in* SIERRA, *a novel off-brown, newly smart with black.*

IN BROWN . . . *Brown Kidskin vamp and heel; Brown Velvetta Suede quarter; Brown Kid and Brown Silk Kid appliqués.*

PARDEAU . . . *a perfect brown-tone blend in* DUBBL-DULL HOSIERY *for the About-Town oxford in brown.*

SHOPS AND AGENCIES IN PRINCIPAL CITIES



Gown by Chez Ninnon

Hat by Princess Laura Rospigliosi

MINK . . . the aide-de-camp of all SMART WOMEN

Gunther's new mink coats add a luxurious air to the smartest function . . . the correct touch for going up or coming down the most cosmopolitan gangplank . . . an inimitably well-groomed look for every day's social wear and tear. It is a fur in the Gunther manner. It dominates every occasion like a *grande dame.*

MINK COATS
from $1950

GUNTHER
666 fifth avenue
near fifty-third street

"For it's always fair weather . . ."



Rainy-day shopping is simple and comfortable when you wear Glove galoshes—they're so *very* light in weight.



These Glove galoshes are *just* as smart and *just* as much at home under a restaurant tea-table as in a snowdrift!

The most fragile feet never complain about these featherweight Glove rubbers. Cut extra high for extra protection; snap-fastened for smartness and expediency.



Brown cloth in new tweed effects follows trim lines to achieve these smart Glove galoshes. They do full justice to the aristocratic feet and footwear they are designed to cover.



Enter the Princess! An entirely new (and utterly commendable) wet-weather idea. Made of specially knitted jersey lightly coated with rubber, these Glove galoshes do away with fasteners entirely. They slip on (and off) easily—then mold themselves snugly in the most becoming lines!



Showers that drive against stockings call for the extra protection Glove galoshes give, especially with cuffs turned up high.



Wear Glove galoshes when you go about in the car—they have a warmth that is pleasant for long, cold stretches of miles.

SMART shoes and hosiery never know there's a cloud in the sky or a flake of snow on the sidewalks when they step forth in these trim-fitting, good-looking Glove galoshes.

More than that, Glove galoshes are skilfully and smartly designed. They are not like the galoshes of not-too-faint memory, which were designed for weather protection only, to be shed in a dark corner at the first possible opportunity.

Glove galoshes are light of weight, smart of fabric and cut, designed to be worn in taxicabs as well as on the sidewalks for shopping. In short, they are as much a part of your stormy-weather costume as your coat.

Please don't be surprised if you fail to find Glove galoshes just *any*where. They're usually in only the smartest shops, but you'll find them there, in shades to match or harmonize with the newest costume colors—and in toe-shapes and heel-heights to fit the newest shoe styles.

GOODYEAR **Glove** BRAND GALOSHES and RUBBERS



Coat and accessories courtesy of R. H. Macy & Co., Inc.



A COAT IS ONLY AS BEAUTIFUL AS THE CLOTH FROM WHICH IT IS FASHIONED

If you would be very, very individual this winter, you will want a coat interpreted in wool suede, the high-style fabric of the season. This one is designed in Velvedeau, a wool suede with a velvety finish which Botany sponsors. It favors a silhouette both youthful and sophisticated. Through its restrained flare, narrow fabric belt, mushroom collar and the cuffs set way up on the sleeves, it attains the accepted fashion perfection.

BOTANY

TWO HUNDRED FIFTH AVE.

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VOGUE PATTERN SERVICE

LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

HOW TO SEND MONEY. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or offices from which you order.

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Pomeroy's, Inc.
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NEW CASTLE
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John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl,
Gimbel Brothers
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WILKES-BARRE
The Isaac Long Store
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L. L. Stearns & Sons
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Charles H. Bear & Company

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Olwin-Angell

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The John Gerber Co.
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AUSTIN
T. H. Williams & Co
BEAUMONT
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DALLAS
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KOTEX

The New Sanitary Pad which deodorizes





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turn to the modern

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Painting by McClelland Barclay

Humming Bird
FULL FASHIONED HOSIERY

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THE SYMBOL OF SUPREME ★ F&H ★ QUALITY IN WOOLEN FABRICS

FORSTMANN FABRICS

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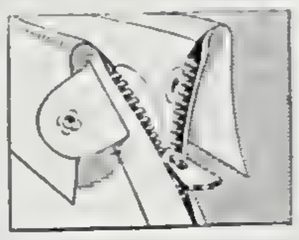
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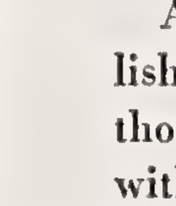
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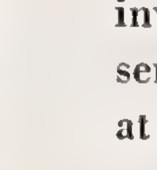
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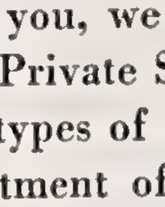


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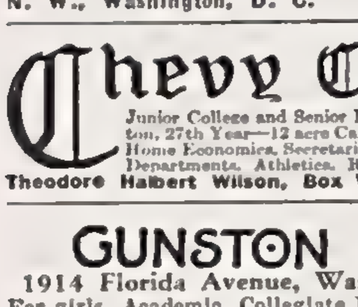
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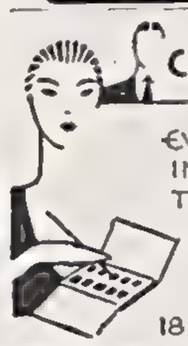
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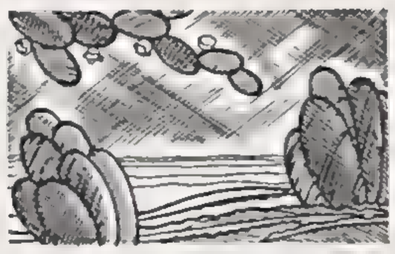
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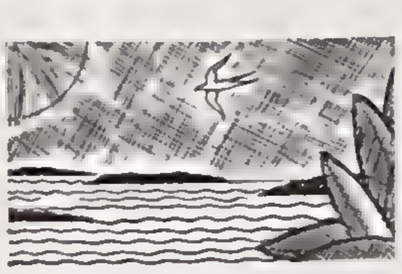
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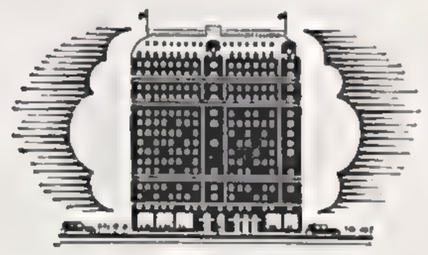


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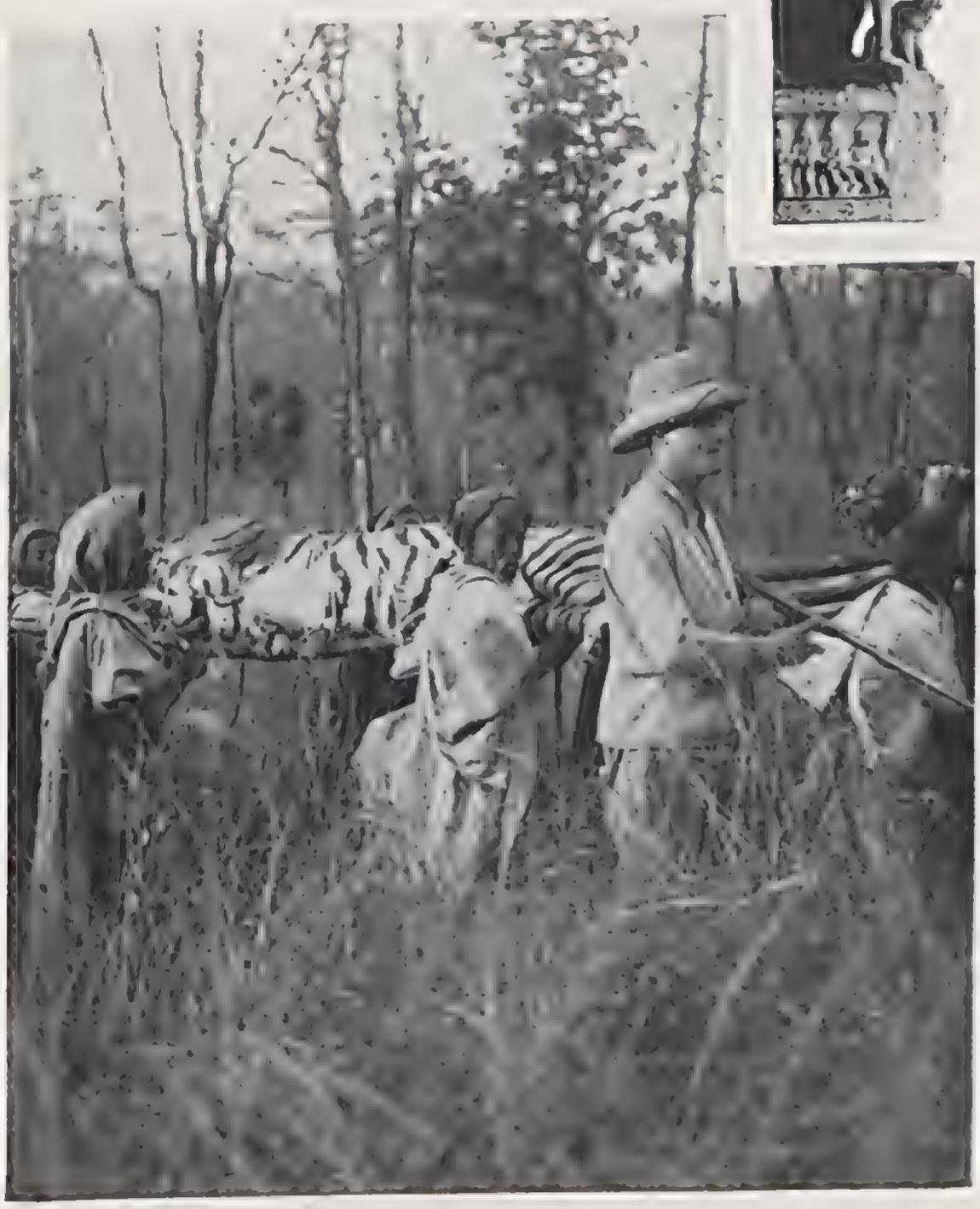


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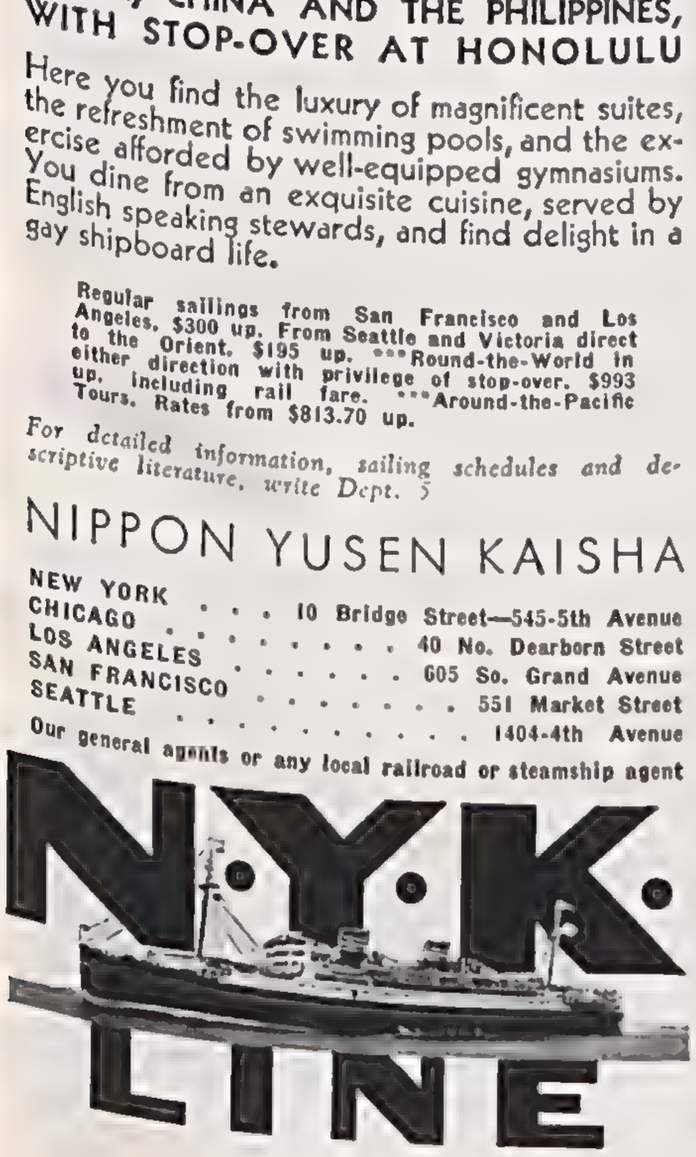
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NEW YORK

Frazier—On August 21, to the Reverend Robert P. Frazier and Mrs. Frazier, a daughter.

Parsons—On September 1, to Mr. and Mrs. T. Homans Parsons (Margaret Sturges), a son.

BOSTON

Newall—On June 23, to Air-Vice-Marshal Newall and Mrs. Cyril Newall (Olive Tennyson Foster), a son, Francis Storer Eaton Newall.

DETROIT

Mason—On August 7, to Mr. and Mrs. Edwin Lewis Mason (Frances Crosman), a son, Stewart Neil Mason.

Roehm—On August 29, to Mr. and Mrs. Lawrence S. Roehm (Caroline Frambach), a daughter, Grace Margaret Roehm.

Sutton—On August 25, to Mr. and Mrs. John Robert Sutton, junior (Paula Kling), a son, John Robert Sutton, third.

PHILADELPHIA

Barclay—On August 18, to Mr. and Mrs. George Goddard Barclay (Louise S. Warfield), a daughter, Georgia Ann Barclay.

Goodwin—On August 15, to Mr. and Mrs. Walter L. Goodwin (Beatrice Sewell), a son.

James—On August 7, to Commander Jules James and Mrs. James (Eleanor Gamble), a daughter, Eleanor Gamble James.

Jones—On August 25, to Mr. and Mrs. J. S. Jones, junior (Ruth Virginia Eisenhower), a daughter, Carolyn Smythe Jones.

Neely—On August 10, to Mr. and Mrs. Hugh McD. Neely (Victorine Clement), a daughter.

Tatnall—On August 18, to Mr. and Mrs. H. Chase Tatnall (Elizabeth Jeanes), a son, Henry Chase Tatnall, junior.

DEATHS

NEW YORK

Balch—On August 23, Gordon H. Balch, husband of Jean Allen Balch.

Dodge—On August 29, Marcellus Hartley Dodge, junior, son of Mr. and Mrs. Marcellus Hartley Dodge.

Thompson—On September 5, Robert Means Thompson, father of Mrs. Stephen H. P. Pell.

Tully—On August 22, William J. Tully, husband of Clara Houghton Tully.

Whitman—On September 4, Alfred A. Whitman, husband of Carmen Machado Whitman.

Zachry—On August 29, James Greer Zachry, husband of Elise Thompson Zachry.

DETROIT

Bronner—On September 1, Edmond Devening Bronner, husband of Frances M. Bronner.

Brown—On August 31, Sheldon Ward Brown, husband of Emma Erb Brown.

DEATHS (Continued)

Hayward—On August 31, Ella F. Hayward, mother of Mrs. N. J. Waldo, of Washington, D. C.

WASHINGTON

Grant—On September 5, Ida Honore Grant, mother of Ulysses Grant, third.

ENGAGEMENTS

NEW YORK

Bristow-Wheeler—Miss L. Romaine Bristow, daughter of Mr. and Mrs. William B. Bristow, to Mr. Alfred N. Wheeler, junior.

Fuller-Norris—Miss Catherine Fuller, daughter of Mr. and Mrs. Paul Fuller, to Mr. Donald Lee Norris, son of Mr. and Mrs. Alfred L. Norris, of Lawrence, Long Island.

Guinness-Montagu—Miss Tanis Guinness, daughter of Mr. and Mrs. Benjamin Guinness, to the Hon. Drogo Montagu, son of the Earl of Sandwich.

Luquer-Purdy—Miss Ellen Pierrepont Luquer, daughter of Mrs. Lea McIlvaine Luquer, to Mr. Thomas Lyon Purdy, son of the late Thomas Lyon Purdy.

Milliken-Denny—Miss Ruth A. Milliken, daughter of Mrs. Charles Stuart Milliken, to Mr. Thomas Denny, junior, son of Colonel Thomas Denny and the late Louise Jenkins Denny.

Potter-Leser—Miss Pauline Potter, daughter of Mr. Francis Potter, to Mr. Charles Carroll Fulton Leser, son of Judge Oscar Leser and Mrs. Leser, of Baltimore, Maryland.

BOSTON

Ellsworth-Dillon—Miss Phyllis Ellsworth, daughter of Mr. and Mrs. John Chess Ellsworth, to Mr. Clarence Douglas Dillon, son of Mr. and Mrs. Clarence Dillon, of Bedminster, New Jersey.

CHICAGO

Hurley-Ryan—Miss Helen Hurley, daughter of Mr. and Mrs. Edward N. Hurley, to Mr. William A. Ryan, son of Mr. and Mrs. Andrew J. Ryan.

DETROIT

Avery-Greene—Miss Eloise Willard Avery, daughter of Mr. and Mrs. Clarence Willard Avery, to Mr. Harvey Benjamin Greene, son of Mr. and Mrs. George Holdridge Greene, of Peoria, Illinois.

Hobbs-Lee—Miss Mary Elizabeth Hobbs, daughter of Mr. and Mrs. Cecil Helm Hobbs, to Mr. Edward F. Lee, son of Mrs. Louis O. Keil.

PHILADELPHIA

Martin-Trasel—Miss Louise H. Martin, daughter of Mr. and Mrs. Charles G. Martin, to Mr. Edward G. Trasel, junior, son of Mr. and Mrs. Edward G. Trasel.

Sailer-Litchfield—Miss Alice Welch Sailer, daughter of Mrs. Joseph Sailer, to Mr. Lawrence Litchfield, junior, son of the late Doctor Lawrence Litchfield.

(Continued on page 50)

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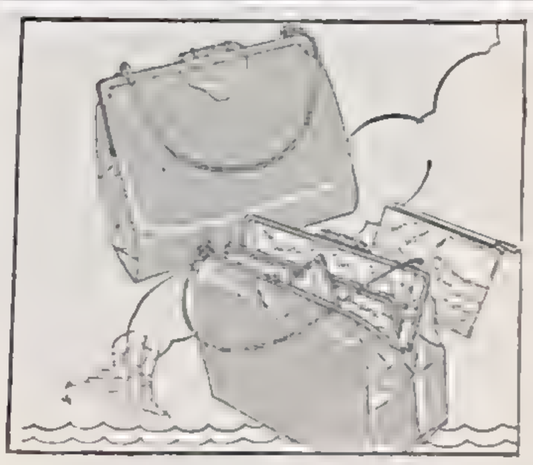
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SOCIETY

(Continued from page 49)

ENGAGEMENTS (Continued)

Silliman-Harvey—Miss Margaret Howland Silliman, daughter of Mr. and Mrs. Harper Silliman, to Mr. Edmund Huxley Harvey, son of the late Leroy Harvey, of Wilmington, Delaware.

SAN FRANCISCO

Casserly-Lawrence—Miss Marianna Casserly, daughter of Mrs. John B. Casserly, to Mr. Alfred Newbold Lawrence, son of Mr. and Mrs. John L. Lawrence.

WEDDINGS

NEW YORK

Denton-Fraley—On September 3, Mr. Kay Chadbourne Denton, son of Mr. and Mrs. Frederick W. Denton, and Miss Dorothy Disston Fraley, daughter of Mr. and Mrs. Charles Bradford Fraley.

Dorozynski-de Braganza—On August 16, in Capri, Italy, Mr. Vadim Dorozynski, son of Captain Stanislas Dorozynski, and Miss Nadejda de Braganza, daughter of Princess Miguel de Braganza.

Graham-Fitler—On October 4, Mr. William Lawrence Graham, junior, son of Mr. and Mrs. William Lawrence Graham, and Miss Nan Fitler, daughter of Mr. and Mrs. Edwin H. Fitler.

Morrill-Scott—On September 3, Mr. Logan Muldrup Morrill, son of Mr. and Mrs. Albert Henry Morrill, and Miss Augusta Rhodes Scott, daughter of Mrs. Edward Walker Scott.

Myburgh-Reed—On September 20, Captain Philip Stafford Myburgh, D.S.O.M.C., of the Royal Horse Artillery, and Miss Elizabeth Marjorie Reed, daughter of Mr. and Mrs. Philip S. Reed.

Pomeroy-Bassett—On September 5, Mr. Robert Watson Pomeroy, junior, son of Mr. and Mrs. Robert Watson Pomeroy, and Miss Estelle C. Bassett, daughter of Mr. and Mrs. Carroll P. Bassett.

Shumway-Lakin—On September 9, Mr. Frank Ritter Shumway, son of Mrs. A. Ritter Shumway, and Miss Hettie Beaman Lakin, daughter of Mr. and Mrs. Herbert C. Lakin.

DETROIT

Arnold-Safford—On September 1, Mr. Orlan McGrew Arnold, son of Mr. and Mrs. James Arnold, and Miss Virginia Gertrude Safford, daughter of Doctor Homer E. Safford and Mrs. Safford.

Bogart-Fitzgerald—On September 8, Mr. Frank E. Bogart, junior, son of Mr. and Mrs. Frank E. Bogart, and Miss Mary Fitzgerald, cousin of Mr. and Mrs. Peter J. Monaghan.

Schemm-Goodenough—On September 16, Mr. George Ashley Schemm, son of Mrs. Maude Ripley Schemm, and Miss Elizabeth Lodema Goodenough, daughter of Mr. and Mrs. Luman Webster Goodenough.

WEDDINGS (Continued)

Wiley-Marshall—On September 17, Mr. George Sterns Wiley, son of Mr. and Mrs. George Wiley, and Miss Helen Elizabeth Marshall, daughter of Mr. and Mrs. George Tyler Marshall.

SAINT LOUIS

Beck-Bell—On September 8, Lieutenant Konrad C. Beck, junior, U. S. A., and Miss Mildred Lucille Bell, daughter of Colonel Ola Walter Bell and Mrs. Bell.

Morse-Hitchcock—On September 9, Mr. William G. Morse, junior, son of Mr. and Mrs. William G. Morse, and Miss Katrina Hitchcock, daughter of Mr. and Mrs. Otto G. Hitchcock.

WEDDINGS-TO-COME

NEW YORK

Burchard-Fischer—On October 8, Miss Mabel M. Burchard, daughter of Mrs. William Faitoute Keene, to Mr. Walter S. Fischer, junior, son of Mr. and Mrs. Walter S. Fischer.

Good-Smith—On November 12, Miss Alice Good, daughter of Mr. and Mrs. William Howard Good, to Mr. Gerard Stafford Smith, son of Mr. and Mrs. Edward J. Smith.

Steel-Thayer—On October 14, in Saint James's Church, Miss Mary Hazelhurst Steel, daughter of Mr. and Mrs. Walter J. Steel, to Mr. George Chapman Thayer, son of Mrs. George C. Thayer, of "Kyneton", Villa Nova, Philadelphia.

Wright-Wood—On November 8, in the Church of the Messiah, Gwynedd Valley, Miss Annette N. Wright, daughter of Mrs. William Redwood Wright, to Doctor Benjamin S. Wood, son of Doctor Henry A. Wood and Mrs. Wood, of Waltham, Massachusetts.

Wyckoff-Gregg—On November 6, in Trinity Church, Miss Virginia Wyckoff, daughter of Mrs. Walter C. Wyckoff, to Mr. David Gregg, third, son of Mr. and Mrs. David Gregg, junior.

DÉBUTANTE PLANS

Betts—On December 19, for Miss Edith G. Betts, daughter of Mr. and Mrs. Wyllys Rosseter Betts.

Low—On December 19, for Miss Elizabeth S. C. Low, a supper dance at Sherry's, given by Mrs. John Claflin.

Neustadt—On November 28, for Miss Betty Neustadt, daughter of Mrs. Emlen M. Drayton, a dinner-dance at Sherry's.

Potter—On November 27, for Miss Margaret Potter, daughter of Mr. and Mrs. Alonzo Potter, a supper dance at Sherry's.

Rand—On December 30, for Miss Alice Kobbe Rand, daughter of Mrs. Alice K. Rand.

Schumacher—On December 30, for Miss Mary Schumacher, daughter of Mr. and Mrs. Thomas M. Schumacher, a dinner-dance at Sherry's.

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OCTOBER 13, 1930

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VOGUE'S

EYE VIEW OF THE MODE



HOYNINGEN-HUENÉ, PARIS

LOOK in your mirror coolly, impersonally, What do you see? What potentialities do you possess for smartness—beauty—romance? Look closely, searchingly; analyse your good points, your deficiencies. Study them; weigh them; learn to know them. Question your personality. This is a highly individual mode, and she who does not know herself is lost. Consider your life, your occupations, your interests. They are a paramount factor in your decision.

The dressmakers are making and breaking fashion laws. You have full scope this season to choose, from a bewildering display, whatever will best express your individuality and you. Silhouettes are cleverly planned to give illusions; cut and line contribute to supply a need; trimming puts emphasis where it belongs. You and the dressmaker may share secrets to your advantage, and the world be more admiring, but none the wiser.

Vogue proposes many solutions of your problem. Choose for yourself an imaginary wardrobe in which each item will bring out your best points: colours to express your personality, to lighten your complexion; lengths to suit your proportions. Then you will be ready to tackle the reality. Don't be swept away by the picturesque element in the mode. Your individuality must be expressed in modern terms, not in those of a past era. There need be no square pegs this season; there is diversity enough so that each individual type may find itself. Whatever is most becoming and most suitable for your needs will be smartest for you.

Beautiful shoulders and backs may show to advantage. Less rounded curves may shelter in fichus and frills. Slim figures may gracefully indulge in the new high waist-lines. The broken complications of tunics are for the very tall; carefully handled drapery may give a subtle flattery of more generous lines. The endless variety of décolletages, the colour contrast through accessories—belts, flowers, fans, jewels—are all personal touches of the evening mode that need much thought, but, well planned, they are the open sesame to chic. The possibilities of originality are great, but it must be successful originality.

And in the assembling of the whole ensemble, from hat to gloves—and maybe to muff—, from shoes to scarf, lies the secret that will make of you, not just a well-dressed mannequin, but a smart woman of individual taste.


VON HORN

MRS. WILLIAM GALEY LORD

Mrs. Lord, who, before her marriage, was Miss Frances Norton, has returned to her New York apartment on Park Avenue after spending the summer at her country place at Old Westbury, Long Island. She is a sister of Mrs. William Averell Harriman, who was formerly Mrs. Cornelius Vanderbilt Whitney. Mrs. Lord has two small sons, aged two and four. She is keenly interested in sports and follows most of the important events

PARIS

DRAWS ITS OWN CONCLUSIONS

THIS IS AN AUDACIOUS MODE

• It dares to be colourful and is not afraid of trying out new shades or putting them together in an unexpected way. It has the courage to take a fabric out of its traditional surroundings and to put it down in a new group. It is bold enough to say, "Let each dress decide its character and proportions for itself." It successfully deals with such exciting, but dangerous elements as elegance and individuality. It can be romantic without being ridiculous. It is responsive to the influence of the past, but will not be dictated to. It is not prejudiced against an idea used before, but seizes upon anything that is good in itself and makes it its own.



THE FUR JACKET IS A SMART SIGN OF THE TIMES

• Each is intensely individual, and the majority are exceedingly brief. Hardly any reach below the hip-bone, and some of the most amusing are bolero length. Many are fitted, and some are straight. Often, they are completed by a muff. All the supple pelts are used, but there is something about a fitted astrakhan jacket that is particularly smart. Lanvin uses a great deal of Hudson seal.

Patou's short wraps of beaver and mink belong in the jacket group. Worn with a coat-dress, they have a special air of distinction. Often, the jacket makes a colour contrast, as in Vionnet's black astrakhan bolero over a white bodice of a black dress.



ENSEMBLES CONTRAST IN UNEXPECTED WAYS

• Dark where you look for light, and light where you are accustomed to seeing dark. Vionnet's pastel crêpe dresses, for afternoon, with wintry black coats; Maggy Rouff's pale blue ottoman evening coat, trimmed with black fur, over a black dress. Light fur jackets with dark dresses; and a black woollen dress, at Vionnet, with a short jacket in vivid emerald-green. The light jacket and blouse above a dark skirt has been done effectively by Maggy Rouff.



TUNIC BLOUSES ARE ANOTHER EXPRESSIVE FEATURE

• They break the silhouette, offer all sorts of possibilities for colour and fabric combinations, and give a marvellous chance for the play of light and dark. They have great diversity of length. Louiseboulanger and Yvonne Carette make them short; Lucile Paray and Marcel Rochas show them in a three-quarters length, and Patou and Mirande bring them almost to the skirt hem.



FUR AND FABRIC MEET EACH OTHER HALF-WAY

• Fur sometimes forms the whole top of a coat and, again, mounts from the hem-line to the waist. It shows a great inclination to creep down over the top of the arms, in deep and beautifully encrusted yokes. Often, these fur-and-fabric combinations make a colour contrast: Chanel's superb long afternoon coat made of white ermine to the waist and *gaufré* black velvet below.

THERE IS AN EVENING SILHOUETTE FOR EVERY TYPE



• There are slim silhouettes with side drapery projecting in *relief;* moulded bodices, with skirts that flare or gently spread from the hips or the knees; tunics and flounces and tiers to break the long line; the higher evening waist-line and the shorter skirt.

For examples of drapery in *relief,* look back to Vogue of September 29: Lelong's dress, draped in folds at the sides and drawn up into a shirred motif in front; and two individual versions of the doubled and gathered peplum flounce, projecting between the hip and the knee—one by Augustabernard and one by Lanvin.

Patou puts a doubled peplum just below the waist and gathers it up a little, in front. Chanel and Chéruit use tiny ruffles, in tiers, contributing to the spread of a skirt, and Callot releases a sharp flare of tulle in a silhouette moulded to the knees. Vionnet develops the spreading skirt, with much restraint, along moulded princesse lines. The newest Louiseboulanger has a slightly wrapped tunic skirt split and scalloped in huge petal effects. Spiral and semi-spiral flounces are done in new and effective ways by Patou and Worth. Molyneux and Irène Dana are showing the Empire line.



EVENING WRAPS CONSIDER THE DRESS AND OCCASION



• It is the dress and the occasion that decide the length of the evening wrap. Obviously, if you wear a dress with tulle that juts out sharply from the knee, a coat that tends to cling to your ankle isn't at all the thing; and you can't scuttle into a taxi in Chanel's ruby-red velvet wrap that sweeps in magnificence to the ground.

Beautifully done, with a hem that blends into the line of the skirt, the long evening coat is ultra-chic. Patou and Augustabernard break the length with a fur-bordered scarf that can be slung, with a marvellous gesture, around the neck, and Vionnet gets the same result by combining fabric and fur in a half-and-half effect.

Augustabernard's emerald-green velvet cape, bordered with silver fox, wraps around the figure with a grand gesture and is suitable for more general wear. Of the shorter lengths, there are two things to be said: that the new short coat—of two-thirds or three-quarters length—is fitted and wrapped around at the waist and approaches the knee with a flare; and that, with the velvet evening dress, a short wrap to match may be worn. Chantal does these last very well.

FUR FINDS A PLACE ON THE EVENING DRESS

• Probably, because it has learned how to appear in the day as narrow borders and bands. Fur is a lovely accent in the evening, as used in sable strips by Patou, to outline the spiral flounce of a white crêpe dress, and as used in white ermine to edge the gay little peplum of Lelong's dull black crêpe dress (illustrated in the photograph of Madame Lelong on page 66).

Vionnet puts sable at the hem of a white romain dress. Maggy Rouff encrusts breitschwantz on the jacket of a black chiffon evening ensemble and uses the fur for a belt on the dress, as Vogue showed in the issue of September 29. This fashion, so new and so lovely in its effect, adds weight to the flimsy fabric and luxury to the heavier; a dark accent to a light gown, a light to a dark. It flares out from a peplum; it ripples along the ankle-length hemline; it flies in the wind of fashion from a scarf drapery.



FUR TELLS MOST OF THE STORY OF THE MODE

• It is an intrinsic part of coats and suits and sometimes gives a special mark of distinction to a day or evening dress. Fur lines coats of all lengths, for country and for town, and Jane Régny and Goupy are houses that do much with this. Breitschwantz forms whole ensembles for afternoon. Augustabernard has a very sophisticated black breitschwantz suit, with a draped rever, and Yvonne Carette's breitschwantz ensemble is shown on page 75.

The flat, supple skins lend themselves to encrustation and drapery and contribute to the elegance of afternoon. Fur follows the wrap-around movement of coat-dresses, suits, and coats and stresses the asymmetric line. Fur collars are cut in such a way that they can be softly draped up around the neck, as one likes.

Fur contributes to sleeve interest, especially at Lanvin, and gives a new line to the silhouette, through encrusted godets and prolonged scarf ends. Sometimes, fur helps to fasten a coat at the waist. Fur used as borders breaks or accents a line. Brown astrakhan belts the Maggy Rouff coat sketched at the right on page 69.

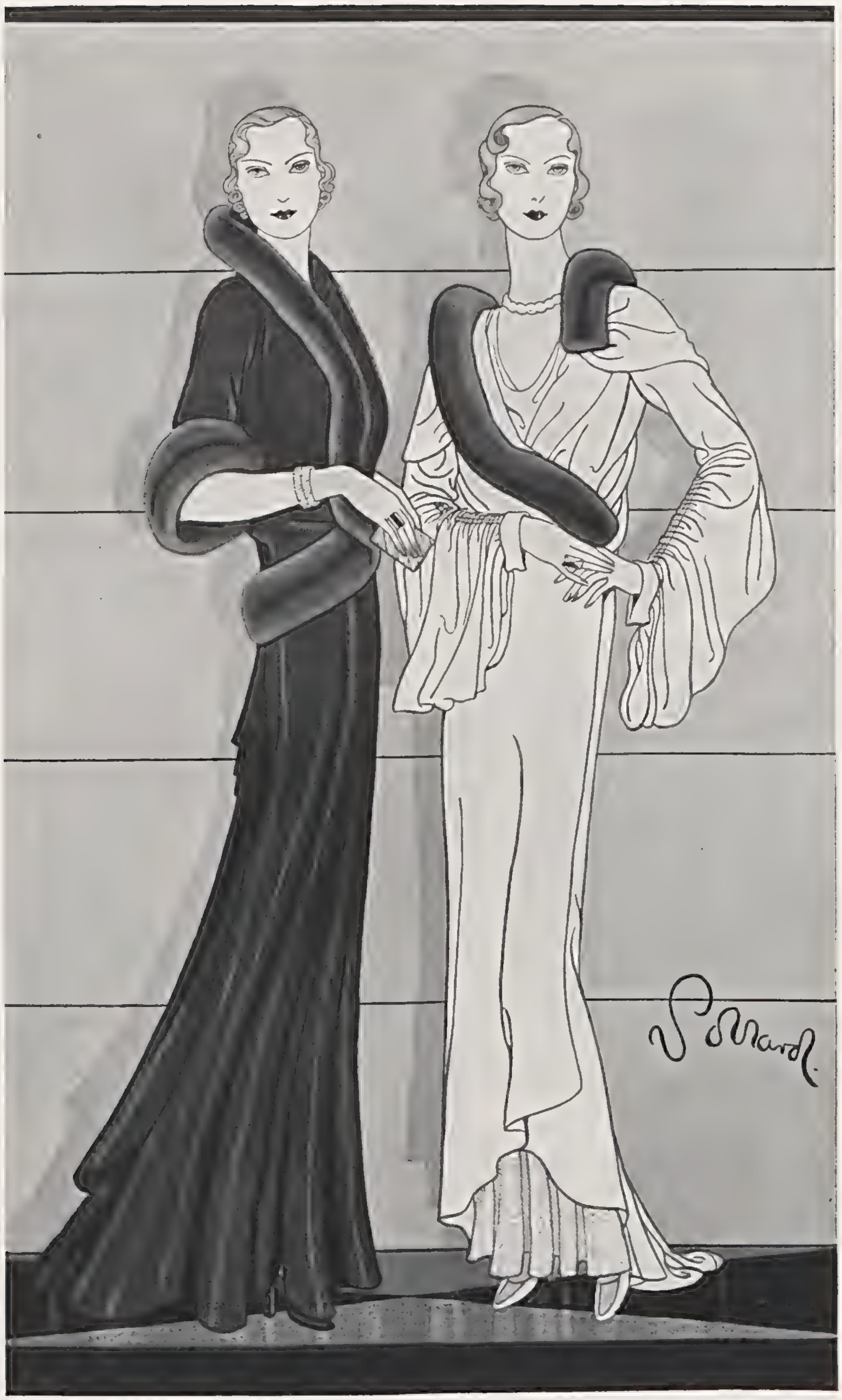




COATS HAVE A DEFINITE WAIST-LINE THIS YEAR

• They are slightly fitted and wrapped, and often they are both wrapped and belted or tied. The more formal they are, the more luxuriously they are wrapped, far around to the side, in an asymmetric line. Many are fitted through the waist and cut on redingote lines; in which case, they are buttoned or belted or both.

Coats have a new silhouette. Not only because of their general cut and line, but also because of the new way in which their collars are treated: not stiffened up like a bolster, but left so flexible that they can be flattened down and prolonged into revers, or draped, or tied softly around the neck. The long coat is definitely longer than the dress, but the coat of an ensemble or suit is governed by its cut, in relation to the skirt. On pages 68 and 69 of this issue is a group of belted coats from French houses. (Continued on page 138)



JEAN PATOU MODELS FROM FRANCES CLYNE

Patou, in his evening ensemble "Fidelio" (extreme left), makes a delightful short coat of deep prune velvet to be worn over a not-too-formal dress in the same shade. The coat has three-quarters sleeves set into very loose armholes and is edged with sable

Patou's formal evening coats are long. "Tosca," which is of light emerald-green velvet, worn over an ankle-length dress with an even hem-line, trails in back and is slightly fitted at the waist. The one-sided capuchin collar is bordered with a band of rich sable

THE LONG AND SHORT OF THE EVENING COAT



Augustabernard effectively breaks the line of the very long, wrapped, evening coat, "211," by an attached, one-sided cape that is slung over the shoulders like a scarf, replacing the sleeve on one side. The wrap is of velvet in a vivid shade of green, and the fur band is sable

A full three-quarters length cape of dark emerald-green velvet, entirely bordered with silver fox, is a luxurious solution of the evening wrap problem. "No. 208" (extreme right) is gathered at the neck-line to fit the shoulders and is worn wrapped around the body

AUGUSTABERNARD • AUGUSTABERNARD—VERBEN

SABLE AND FOX FUR WITH THE VELVET WRAP



CALLOT

• The new long fur wraps for evening reach the hem-line of the dress at one point only, as is well illustrated in this striking Callot model of white ermine. The deeply scalloped hem and the large, rounded scarf end relieve the extreme simplicity of the vertical lines. The coat is fitted slightly at the waist-line, and its very graceful sleeves widen out towards the wrists



WHITE ERMINE AND SILVER FOX AFTER DARK

• A cape of unusual width and a sleeveless jacket with rounded edges are combined in this white ermine wrap from Max. The cape may be lifted about the shoulders like a scarf collar

• Worth's use of fox for an entire wrap is strikingly smart and new. Four beautiful silver foxes are worked horizontally, the silver part of the skins forming the back of the cape

FURS, this winter, will more than ever need the help of the couture. The smartest fur coats will have the appearance of dressmakers' creations; first, because all smart furs will be as flat and supple as fabrics and will be used like them; second, because the problem of the long coat, whether for day or evening, can be solved only by some one who possesses a strong sense of cut and line.

There will be many versions of the hip-length fur wrap for evening. Even smarter is the coat that reaches the bottom of the skirt. Irregularity of hem is a necessity for such coats, as their only possibility of avoiding heaviness is to be full length at one point only and shorter for the rest. In most cases, the longer part will be the back. The waist-line is usually fitted very slightly. There is no extra fulness, below, and yet the cut is never straight. The circular cut is seen only in capes.

The newest short wrap is the one from Worth, of silver fox, that is illustrated on this page. Ermine, however, is outstandingly smart for evening wraps of all types, and a particularly lovely model is the cape from Max shown on this page, with its unusual width and its deep cape that may be adjusted about the shoulders like a scarf collar.



HOYNINGEN-HUENÉ, PARIS

MOLYNEUX—BERGDORF GOODMAN

TWEED WITH A FUR-BORDERED SCARF

• Molyneux makes a town dress, "No. 3," of a black-and-white tweed that is so supple in quality that it can be gathered and draped in a charmingly casual way. With it, he has designed a separate scarf bordered with grey fox, which takes the place of a short jacket. Gertrude Lawrence shows how smartly it may be worn

• Contrast is the key-note in the evening, and nowhere is it portrayed more effectively than in the black and white Molyneux ensemble that Gertrude Lawrence wears in the photograph on the opposite page. The dress, of white lunasol satin, has the higher waist-line, and the coat of black velvet and white fox is a perfect length in relation to it



HOYNINGEN-HUENÉ, PARIS

MOLYNEUX—BENDEL

BLACK AND WHITE IN LUMINOUS TRANSLATION



HOYNINGEN-HUENÉ, PARIS

LUCIEN LELONG—SAKS-FIFTH AVENUE

ERMINE PLAYS A NEW RÔLE IN THE EVENING

Madame Lucien Lelong is very charming in this black crêpe dress, "Isabel," on which fur is introduced with great assurance and skill. Ermine edges and accents the peplum, which breaks the princesse line, and ermine skins, with a separate flounce of the crêpe, form an unusual cape scarf. The concentrated front fulness, also, is a noteworthy point of this very interesting model Callot embroiders "Festival," the white tulle dress that is shown on the opposite page with a delicate lace pattern of opalescent beads. The dress moulds the silhouette to the hips, below which the tulle is released in a spreading flounce. White roses placed at the side of the skirt are individual, and there is a narrow beaded bertha. This photograph is posed by Mrs. Erskine Gwynne

BEADING PATTERNS THE IMPORTANT DRESS



HOYNINGEN-HUENÉ, PARIS

CALLOT—ALTMAN



LANVIN—RUSSEKS • MIRANDE—LORD AND TAYLOR • LELONG—RUSSEKS

COATS INVARIABLY FASTEN AT THE WAIST-LINE

• These three coats—like almost every new coat, this season—are belted or fastened at the waist. Jeanne Lanvin buttons and belts a black broadcloth coat, "Whisky," and ties a black and white ermine scarf collar as though it were fabric into a bow

• Mirande gives a striking example of the belted and wrapped coat of black broadcloth that is more than half swallowed up by fur in "Attente," which is lavishly trimmed with black astrakhan

• Lucien Lelong combines brown broadcloth and black astrakhan in a coat, "Falstaff," that fastens with a knotted belt. The fur forms most of the front of the coat, the entire collar, and the revers



AUGUSTABERNARD • MOLYNEUX—JAY-THORPE • MAGGY ROUFF—FRANKLIN SIMON

• The tendency of fur to monopolize most of the new coats is seen in Augustabernard's cypress-green woollen coat, "86," the cape collar of which is of black astrakhan. The cape is separate and is held in place by a belt. A muff completes the ensemble

• Molyneux's coat, "55," of black broadcloth has a deep yoke of black astrakhan that creeps down over the shoulders and the arms and almost to the waist in back. The collar ends in a scarf

• The fabric collar edged with fur is a new note, and Maggy Rouff uses it in "Bois des Iles," a woollen coat in rusty ochre with a draped collar bordered with brown astrakhan and a narrow fur belt

FABRIC AND FUR

GO FIFTY-FIFTY IN COATS

• Sun-pleating, mounted on a low yoke effect, is the new means adopted by Maggy Rouff, in "Titania," of introducing skirt fulness without disturbing the smooth hip-line. Against the simplicity of this frock of black georgette crêpe, the girdle of sequin balls is a decorative note • Martial et Armand's "137" has a striking asymmetrical line, developed by means of an irregular décolletage, with a knotted fichu emphasizing one shoulder and tucked bias bands that outline the diagonal cut. Black georgette crêpe is the fabric used

• A lace dress is a joy in any wardrobe, particularly if it is in a dark colour, like Jane Régny's "72," which is in deep golden-brown. A flounce, which starts on one shoulder and continues asymmetrically to the bottom of the ankle-length skirt, gives a modern feeling to the silhouette • Gold lamé dots give the contrasting brighter touch that black seems to call for this year to Yvonne Carette's "Caroline." The black marocain lends itself unusually well to the soft bodice drapery and to the vertical folds of the tunic



MAGGY ROUFF—FRANKLIN SIMON • MARTIAL ET ARMAND • JANE RÉGNY • YVONNE CARETTE—JAY-THORPE

THE SIMPLE FROCK FOR INFORMAL WEAR

• Molyneux's "82," an exceedingly simple dress fashioned of black georgette crêpe, has great charm. The flower motif that borders the décolletage, the fine pin tucks, the narrow sash that defines the high waist, and the shorter length are all appealingly youthful details

• "Caprice," a very wearable dress of crêpe bilitis in a dark green shade, designed by Jean Patou, depends for its chic upon great simplicity and the originality of the tunic cut. The sash effect and the shorter length for evening wear appear again to advantage



MOLYNEUX—HOLLANDER • PATOU—SAKS-FIFTH AVENUE

WHILE the "important" dress may be a delightful necessity in the wardrobe, it is not worn nearly so often as the "little" evening dress—the simpler dress for informal occasions. And, this season, these informal dresses are particularly pleasant and particularly practical. They are invariably shorter than their more elaborate sisters, reaching just to the ankles and with no suggestion of trailing or fluttering ends. Their colours are darker, such shades as deep sapphire-blue, burgundy-red, deep golden-brown, a lovely dark green, and, of course, black. Their fabrics are less luxurious, too—crêpes, georgette crêpe, and lace, instead of the elaborate lamés and soft velvets of greater formality. And they are not cut, usually, in so intricate a manner as the gowns that are to make only a few appearances, and these on very grand occasions. But they have the new lines, with charm and youthfulness predominating. All in all, they are the very wearable frocks that every woman enjoys having in her wardrobe and that she will wear over and over again with ever-increasing pleasure.



LUCILE PARAY—BENDEL • MIRANDE—KURZMAN



LUCIEN LELONG • MIRANDE

• Lucile Paray's "Lutin" is a burgundy-red jersey ensemble that serves a double purpose, since it includes an entire dress and a belted jacket with soft revers. The dress has a small, scalloped, white lingerie collar

• On Mirande's "Ormesson," a woollen scarf combining two colours adds the light note that is so chic out-of-doors. Here, the suit is of mixed jersey in brown and rusty red, the jersey scarf in rusty red and emerald-green

• Lucien Lelong's "Firecrest" has the double diagonal buttoning often seen in costumes for morning wear. The buttons on the jacket of this suit of rust-brown broadcloth repeat the darker brown of the suède yoke

• Mirande gives a bright note to "Dernier Cri," a tailleur of black broadcloth, by means of a plaid surah blouse in emerald-green and black. Pin-tucks trim the revers, and pin-tucked godets trim the skirt and peplum

SUITS WITHOUT FUR

FOR MORNING WEAR

FUR-TRIMMED SUITS FOR THE AFTERNOON

• Chantal's "A l'Homard" has a soft, closely draped collar of dark brown breitschwantz that harmonizes beautifully with the reddish ochre woollen of this suit for town. The blouse is of champagne-beige georgette crêpe

• On "Correcte," Maggy Rouff reduces the use of fur to a narrow, rolled collar of black galiak on the jacket that ties at the waist-line. The suit is of heavy black wool crêpe and includes a dress with white ottoman trimming

• Chantal used black galiak to border the large collar of rose kasha on the jacket of "Voisin," a tailleur of black toile de laine. The jacket has a tied shoulder yoke, the skirt a hip yoke, and the blouse is of rose chiffon

• Maggy Rouff's "Degas" combines dark brown and sky-blue—a very successful colour scheme for autumn. The suit is of dark brown Lyons velvet, the blouse of blue crêpe satin. Dark brown caracal fashions the large cuffs



CHANTAL • MAGGY ROUFF—KURZMAN



CHANTAL—ALTMAN • MAGGY ROUFF



LUCIEN LELONG—THURN

LUXURIOUS FABRICS AND FORMAL LINES FOR LATE AFTERNOON

• Lucien Lelong's "Myrthe," illustrated on this page, features the ankle-length skirt that will be seen in the late afternoon for very formal wear, with a wrap-around, three-quarters coat beautifully proportioned to it. The ensemble is of Lyons velvet in a deep shade of myrtle-green, and the wide band of silver fox that borders the bottom of the coat gives an added note of elegance

• At the left on the opposite page is shown Redfern's "Dernière Heure," an ensemble that is an interesting example of the new very formal and very softly tailored winter suit. The three-quarters length breitschwantz coat, fitted through the waist and hips, has a slight flare that gives the suggestion of a tunic. It is worn over a black dress with an effective yoke made of crêpe in pale blue

• The formal version of the coat-dress in the centre on the opposite page is called "Vogue" and is from Lucile Paray. A softly draped collar of creamy white breitschwantz, which outlines the surplice closing and slips through the bodice and the belt, gives an effect of great distinction. The wrap-around skirt is circular. The frock is of broadcloth, in one of the new greens—a dark ivy shade

• Yvonne Carette uses the regal breitschwantz for the entire ensemble in "Agathe," shown on the opposite page at the right. The three-quarters coat has one wide, draped revers prolonged into a scarf that is thrown over the shoulder, and the skirt is wrap-around. The black fur used for this costume is unusually soft and flexible. The tunic blouse accompanying the ensemble is made of white satin



REDFERN—RUSSEKS • LUCILE PARAY—BONWIT TELLER • YVONNE CARETTE—ALTMAN

BREITSCHWANTZ, SMARTEST FUR FOR DAYTIME





MATTIE EDWARDS HEWITT

"HAUTBOIS"

THE HOUSE OF MRS. WALTER E. MAYNARD ON LONG ISLAND

The beautiful Directoire library of Mrs. Maynard's house was taken from a château in the south of France. In the view above may be seen the black-and-gold boiserie, in the original painting, the old Louis XVI. mantelpiece, the Spanish eighteenth-century black-and-gold striped curtains, and part of the valuable collection of books, largely of French memoirs. At the left is shown a corner of the Louis XVI. drawing-room. The walls are in blue with draped curtains of rose, and there is an old Savonnerie rug on the floor



The same French landscape-architect who laid out the improvements in the *banlieue* of Paris, Monsieur Gréber, designed the garden of Mrs. Maynard's house at Jericho, Long Island—and the same harmony between house and garden that typifies the perfect villa has been achieved. The view below shows the pool and fountain at the foot of the garden and the approach by graduated marble steps to the house. On each side are long flower-beds of low-growing begonias, heliotrope, and antirrhinum, spaced with roses and clipped box



MATTIE EDWARDS HEWITT

VOGUE POINTS

ABOUT FASHIONS WORN BY SMART WOMEN



AT the smartest Newport parties that ended the season, many of the women wore lace—in black, white, or such dark shades as black-blue, blackish brown, and very deep red. Mrs. Charles Van Rensselaer wore a black lace dress with tiny cap sleeves and several tiers, the lowest ending in a little train. Mrs. Benjamin Holcombe, who accented her costume by pinning two camellias on her bag, wore a stately lace dress with wide revers on the deep back décolletage. The white lace of Mrs. Vanderbilt Church's gown was slightly stiffened, and this frock, too, had revers at the back.

• Blue and green have been favourite colours this season, and white was as chic as ever, accented by coloured bags and shoes.

• Jewels are used as accents for frocks in various colours, and this note is increasing in importance as the season progresses. Rubies come first, combined with diamonds, then emeralds, sapphires, and turquoises, in necklaces, brooches, earrings, and bracelets. A striking example of this detail of fashion is the magnificent emerald necklace, with earrings to match, which were worn by Mrs. Alexander Hamilton Rice and are illustrated at the bottom of this page.

• Trains were very much in evidence at Newport and will be seen at the most formal parties of the season just ahead, but a more general evening length just reaches the ankles and is even all around. As for waist-lines—they are almost always belted, usually at the normal waist-line. A higher waist-line is seen, too, however, and a great many smart women make this more becoming by a bolero at the back of their evening gowns. The décolletage of these evening models is invariably very low in back. (Continued on page 110)



A huge ruby pin on Mrs. Seton Porter's décolletage

Mrs. Seton Porter's feathered crêpe frock

Ostrich at the hem of Mrs. Tiffany Saportas' green frock

Madame Nano in shirred black ring velvet

Mrs. Oliver Burr Jennings (right) in black and white chiffon

Stiffened white lace worn by Mrs. Vanderbilt Church

Blue and silver on a lovely blond at the Rice ball



ROSE DESCAT—JAY-THORPE

A sophisticated bonnet-type of hat of black taupé, for town, "No. 66," is by Rose Descat. It has a bandeau underneath the brim, and the crown fulness is gathered into a flat section, the backward movement ending in a bow. Weil's black-and-white tweed coat has a black astrakhan collar; Jay-Thorpe; posed by Lee Miller

Authentic sports clothes are important. This Rose Valois hat of supple dark green stitched felt, "Pipeau," has a green grosgrain band and a tiny feather. The paddock coat, of green lovat tweed, and the green wool scarf are from Busvine; hand-sewed antelope gloves from Alexandrine; hat from Thurn; posed by Lee Miller

A BONNET SHAPE FOR TOWN, A BRIM FOR THE COUNTRY



HOYNINGEN-HUENÉ, PARIS

ROSE VALOIS—THURN



MARTINUS ANDERSEN

MODERN HYGIENE

A TWENTIETH-CENTURY SURVEY

"BEAUTY is based on health." This is the war-cry of the present generation, heard reechoing on every side. The smart woman, whose appearance is a triumph of artifice, builds from a foundation of sound physique. And, as health is vitally important to her, so is the fundamental attribute of cleanliness. She is clean—immaculately, fastidiously clean, from every detail of her clothing to every detail of her body. For this cleanliness, she has countless modern facilities that have been developed for her within our own era of the twentieth century. Vogue feels that these developments constitute a subject that merits practical consideration, since many women, to-day, do not realize exactly what is available for them in the field of modern hygiene.

In this article, Vogue proposes to discuss the general subject in as informative a manner as possible, not only from the point of view of its application to the woman of to-day, but also as one of the important developments in the progress of the present times.

The development and perfecting of the modern tooth-brush, for example, mark as great a step of progress over the old methods of oral hygiene as the "Twentieth Century" does over the stage-coach. We, who live in an age of constant creation, have a way of taking these matters entirely for granted. "I brush my teeth. My friends brush their teeth. Every one must brush his or her teeth." It is when we are confronted with such a stark statement as "only seventeen per cent. of the people in the United States brush their teeth," that we realize how modern the developments of present-day hygiene are.

To be sure, such a figure is constantly changing, since education in this direction is progressing with great rapidity, but even the optimistic place the percentage of people in this country who brush their teeth at between twenty-five and forty per cent., which still leaves us aghast!

Any history of hygiene shows the amazing manner in which the health of a country corresponds to the state of its culture, and, at the times when civilization was at its highest peaks, oral and dental hygiene were urged upon the people with the same fervour that our dentists urge us to-day to care for and preserve our teeth, although the measures and preparations were of vastly different order. The toothpick, or "toothsticks," chewed at the end to spread like a brush, or cloths to "wipe the teeth" were the predecessors of our tooth-brushes. In an illustrated book, *Le Dentiste des Dames,* published in 1818, a picture of a young woman seated at her dressing-table is accompanied by the caption, "every morning upon arising, it is necessary to scrape the tongue and to clean the teeth with a brush which is neither too soft nor too hard. The former would be of no use, the latter would irritate the gums," a direction, surely, that seems to have sweet reason behind it!

The American-manufactured tooth-brush made its début in 1885, created by what is to-day the oldest established firm in this country. The first brushes were made by a man sitting at a desk gauging one hole after another into the pieces of bone that were to hold the bristles. At that time, a tooth-brush was just a brush, made with no (Continued on page 120)



Helen Hayes—erstwhile "Coquette," Barrie heroine, and shining hope of the theatrical world, returns to the New York theatre in "Mr. Gilhooley," a play adapted by Frank Elser from Liam O'Flaherty's novel and directed by the eminent Jed Harris

Either Joe Cook, to be seen in his usual humour at the extreme left, or Donald Ogden Stewart is sufficient attraction for any pièce du théâtre—but put them both together this season in "Fine and Dandy," and you have super-hilarious comedy

Sterling Holloway and Cynthia Rogers, photographed in a dextrous pose below, contribute their prankish songs and antics to "The Garrick Gaieties"—the annual commentary on theatrical and other events of the past and present New York seasons



STEICHEN

SEEN ON THE STAGE

BY DAVID CARB

WHEN Arthur Hopkins presents a play, the whole world of the theatre grows excited. For a première at the Plymouth Theatre is the nearest approach in our day to what a première at the Empire Theatre was when Charles Frohman presided there. Mr. Hopkins owes his high postion to the fact that he demonstrated long ago that he combines taste, directorial skill, and showmanship in just the right proportions. Although, like all impresarios, he often errs, one always feels that he produces a play because he wants to produce it, not because it contains elements that are proving successful at a playhouse across the street. No one can doubt that he is sincere from the choice of the play all the way through to the last curtain.

"TORCH SONG": His first venture of this season, written by Kenyon Nicholson, late of the faculty of Columbia University and more recently of Hollywood, is a *pièce du théâtre* called "Torch Song." It relates the fable of a dancer in the cabaret of a roadhouse near Cincinnati, whose lover, a young man who travels in ladies' ready-to-wear, deserts her to marry the daughter of his employer. Heart-broken, she turns "good," dons a Salvation Army uniform, and marches up and down the highways of Ohio banging a tambourine, singing hymns, striving to "save souls." A year later, she meets her former lover in a cheap hotel in Pomeroy. Trying to convert him to her creed, she confuses God's love with the other kind, creeps back into his arms. Overcome by a sense of guilt, the lover assumes the rôle of "saver." That simply feeds her (Continued on page 116)



The universally applauded beauty of Greta Garbo now enhances "Romance," a talking version of Edward Sheldon's success. Miss Garbo, in the beautiful costumes of the 'Fifties, designed by Adrian, makes a photographic masterpiece of the rôle

FOR THE HOSTESS

LUNCHEON TABLES AND SOME NOVEL ENTRÉES

Modern simplicity and elegance are cleverly linked in this dining-room of Mr. and Mrs. Frederick Lewisohn's maisonnette apartment on Park Avenue. Spaciousness is given the always limited town room by blue Venetian glass walls and silver tree columns, which magnify the room's dimensions; from Paris Galleries. The chairs are upholstered with white leather; from Edgar S. Forzina. On the table are modern vases and mirrored doilies in place of linen

WITHOUT doubt, if fashions in clothes have changed, in recent years, fashions in food have changed no less—and fashions in luncheons most of all. Who does not remember the "party" luncheon of not so many years ago? It began, very likely, with a fruit cocktail—a combination of as many fruits as possible, piled high in glasses and decorated with cherries. Then came a soup, good in itself, but made richer and with its flavour diluted by gobs of whipped cream. An entrée followed, and this was apt to be sweetbreads, with a trimming, if the imagination of the hostess could concoct one! The inevitable main dish of chicken patties or lobster croquette was accompanied by pease and creamed potatoes, and after that came a salad—as rich a salad as possible, smothered in mayonnaise. With the dessert, the hostess let her originality run riot. Fancy "forms" of ice-cream and even fancier cakes were the usual choice. And all of this was accompanied by olives, nuts, candies, and any other tidbit the hostess chose.

To-day, figures and health are far too important to permit us to indulge in such a feast. Three or, at most, four simple courses make up our luncheons. The really smart hostess does not offer her guests "party" food; she serves them exactly what she plans for her own household. Those whose domestic arrangements make this impossible at least try to give this effect. Good, home-cooked food, without fussy sauces or trimmings, with no whipped cream or chopped nuts or any of the other unnecessary additions of a more lavish age, is the order of the day. Every one, in these busy times, hurries from the luncheon table to business, golf, or some other activity that would suffer from too heavy a meal.

The smart modern luncheon may begin with melon, followed by cold consommé, if the day is warm, with clear, hot soup on a colder day. The next course is usually an entrée, like one of those described in the following paragraphs. In many houses, this is the main dish and is accompanied by one or two green vegetables and, perhaps, by potatoes. Other hostesses serve chops or chicken with the vegetables.

A crisp green salad with French dressing follows this, and often the salad, with a delicious cheese, completes the (Continued on page 130)



DRIX DURYEA



MATTIE EDWARDS HEWITT



ORIX DURYEA

In contrast to the simplicity of modern times is the early American school of simplicity that is recaptured in the dining-room, above, at "Stoke Farm," the house of Mr. and Mrs. Edgar W. Leonard, at Syosset, Long Island

The austere principles of the modern are seen in the dining-room, left, of Mr. and Mrs. George Porter's house. The table is glass-topped, the chairs are of silvered wood, and the walls are painted in different colours

• The group shown below are gathered for lunch on the moor, and each member is correctly dressed for week-ends in the English or Scottish country. The woman standing at the left wears a red-and-tan checked top-coat with a stand-up collar; from MacDougalls

• Second from the left is shown a Burberry tan gabardine rain-coat, indispensable in one's shooting wardrobe; from Abercrombie and Fitch

• The woman seated near the left wears a suit of brown herring-bone tweed, with a Norfolk jacket with pockets; from Abercrombie and Fitch

• The suit next to the right is similar to the one on the single figure —a heavy tan tweed suit with a diamond check; from MacDougalls

• At the extreme right, below, a tan tweed top-coat with loose raglan sleeves is illustrated; from MacDougalls

• The suit illustrated on the opposite page is made of heavy green, brown, and white checked tweed and has a cardigan jacket; from MacDougalls





BRITISH TWEEDS

BY LADY ANKARET JACKSON

YOU might as well—or better—go to Antibes without a bathing-suit as appear at a Scotch or English house-party without a proper equipment of tweeds. The plain tailored tweed is an essential in every woman's wardrobe and, on innumerable occasions, has no possible substitute, most conspicuously at a shooting party, when you are expected to go up on the moors. It is as much of a uniform as a man's tail coat or dinner-jacket and, at most English and at all Scotch house-parties, absolutely de rigueur all through the year.

This is true also, I believe, of shooting parties in America in the Carolinas and Florida and even at places like Aiken, where no actual shooting is done. And the well-dressed American woman is learning to include a suit of this type in her wardrobe. However all that may be, I know more than one Scotch hostess who would drop dead with horror if one of her guests appeared in a "dressy" tweed, no matter how much the unfortunate woman had paid for it and however smart she had thought it in the privacy of her own room. It is the same sort of social misstep as wearing high-heeled shoes in the country or thin silk stockings with a country tweed instead of thick ribbed ones of silk or wool.

The rule governing the use and cut of the tweed is one of the few conventions left concerning modern woman's dress, in an age when most people dress to express their own individuality. A generation ago, a decade ago, even five years ago, our views as to what was the right thing, whether in politics, religion, or dress, were much more set than they are to-day; one's cuisine had to be French and so had one's clothes. France was the arbiter, as she had been for so many hundreds of years, of everything with which the polite world bothered itself. Now, suddenly, we are much more cosmopolitan.

For her tailored suits, the American woman has, in the past, sought inspiration from the Englishwoman, for the Frenchwoman has never really been wedded to the idea of the coat and skirt and wears it only on the occasions when it is chic to do so. Even then, she adopts it with the rather self-conscious air of one who says, "Look at me in my new tailor-made, for all the world to see," when the very essence of the really perfect tailored suit is its utter casualness, to the extent that one is unconscious of its existence; unconscious, that is to say, except for the feeling that the woman in it is somehow just right. The Frenchwoman has, perhaps, a reason to mistrust the tailored suit, for she can not carry it off with quite the successful air of an American or an Englishwoman, with their greater height and more slender hips.

In England, there are two types of suits: the plain, classic tweed and the rather smarter, more formal model for Sunday lunches, (Continued on page 114)





• Miss Mary Elizabeth Altemus, whose engagement to "Jock" Whitney has been announced, wears a smart habit • Miss Celeste McNeal, at the Fairfield Horse Show, reverses custom by wearing a light coat and dark breeches (second) • Miss Marian Wickes, second from right, is the height of riding perfection at the annual Tuxedo Horse Show • Miss Mary Kernochan, extreme right, wears a checked coat, dark breeches, and pushes her bowler casually backward

YOUNG RIDERS IN THE HABIT OF HACKING OR SHOWING





• Miss Cornelia Prime, in bowler, stock, dark coat, and white breeches, is shown above with her horses at White Sulphur • Miss Sylvia Széchényi, right, the daughter of the Hungarian minister and Countess Lâszló Széchényi, was photographed at the Benefit Horse Show at Rock Creek Park, Washington, D. C.



BY PEGGY McNEAL

INFORMAL RIDING-CLOTHES

DEAR Anne: You are quite right. The pitfalls in selecting riding-clothes are staggering. But if you remember the golden rule that all clothes pertaining to sports must be practical and workmanlike—you are off with a good start. Riding being a vigorous exercise, it requires strong and well-made equipment. Not because one wants to lose one's femininity, but because tight-fitting, typically woman's apparel will not stand the wear and tear and looks just as absurd as wearing a tea-gown on the golf course. Hence, beware of such atrocities as beautiful, shiny, black patent leather boots with lovely pointed toes, bowlers with nice curly brims, "cute" riding-coats with the sweetest belts, and other nightmares on the same order. After you have read my letter, you needn't worry that you will ever buy one of these by mistake, for you will recognize each of them. And please, dear, be careful of the salesman who, with honeyed words, tells you that "you look just too charming in that."

You want to order your boots first, as they take longer to have made than your habits. Make sure that they are of the best leather; cheap shoes never have "that line or cut," and they do not wear; so go to a well-known bootmaker. You will live to regret it if you don't. A plain "jack" boot, whether in brown or in black, is the smartest and simplest, providing you have a good leg for a boot. A good "boot leg," as I can best describe it, should resemble exactly the leg of the modern flapper, made famous in cartoons of the present day, long and with practically no shape or calf. It is very difficult to obtain a smart appearance in this "jack" type of boot, if your leg is inclined to be heavy. A brown field boot is more suitable for a "shapely" leg, as it pulls in at the ankle. For a person with a really large calf, the best style is a boot laced at the instep, like the field boot, with an open leg and a long tongue, fastened with three buckles in front, or one with a side "slip." See that all of your boots are made with a high counter, to the top of the ankle-bone, a heavy sole, rounded toe, and a riding-heel.

Brown boots are more flexible and cooler, therefore more comfortable in summer than black. Black leather is far more water-proof and will not show the scars made when riding through heavy woods or brambles, as the black polish covers up the blemishes, while these disfigurements on a brown boot last forever. Incidentally, when I speak of the superior strength of black leather, I mean the proper heavy boot leather, and not black kid, which is fit only for women's pumps and is wholly inappropriate for riding-things. No matter what your bootmaker tells you about the pliability of this leather, remember that he (Continued on page 131)



• Good form from the knee down is summed up in the three illustrations above. One is a smart example of the canvas gaiter and brown shoe; the second is a combination of breeches and gaiter, with the leg fitted and buttoned down the inside of the shin-bone; the third is the "jack" boot at its best

• For hacking, cub hunting, outdoor or indoor afternoon shows, the outfit worn by Miss McNeal and shown at the top of the page includes a brown felt hat, grey Scotch plaid coat, brick-red or yellow breeches, natural canvas buttoned gaiters, brown shoes, a coloured shirt, and a foulard tie



• The well-planned group at the right includes a black broadcloth coat with a Persian lamb collar and a separate little Persian lamb jacket that may be worn over the coat or, without it, over a dress, thus giving the coat two variations in itself

• The figure next to the left in the group shows the jacket worn with a black wool dress, with a small scarf tied about the neck

• Next to the right in the group, the black wool dress is shown in detail. It has a smart high neck-line banded, like the pockets, in white

• For more formal occasions is the green crêpe marocain dress at the extreme right, with its lace vestee. It combines well with coat or jacket

THREE DOUBLE-DUTY COSTUMES FOR A LIMITED INCOME

THE woman who dresses both wisely and well knows that economy is not merely a matter of choosing inexpensive models. Far more important is the art of choosing coats and frocks and accessories that combine well, that dovetail into one another. The group shown at the top of this page is a chic example. Starting with three garments—two dresses and a coat—, it offers a variety of costumes, for either of the dresses is sufficiently simple to be worn on the street without a coat, either one would look well under the little jacket that is a part of the coat, and either, of course, may go under the coat itself, either with or without the fur jacket. Moreover, the same black hat, shoes, and bag would be smart for any and all of them. It is by such planning as this that one may have an adequate wardrobe at a very moderate cost.

Colour is another important factor in economy—a fact that Vogue has stressed on many occasions. A wardrobe without a basic colour scheme is always an extravagance—but this doesn't mean that everything must match monotonously. If one selects a coat in as neutral a shade as the beige lapin fur coat shown in the upper sketch on the opposite page, a variety of colours will combine with it. In the illustration, both a black velveteen dress and a brown-and-beige tweed are shown, and the choice gives one a costume for semiformal wear and one for informal wear. This fur is one of the smartest of the moderately priced variety.

Two degrees of formality are illustrated in the evening group on the opposite page, and the graceful, becoming wrap is equally suitable for wear with both of the frocks. Its length is particularly interesting in a season when wraps of all lengths are being worn. Reaching to the knees, it provides ample warmth and is in proportion to any of the long evening dresses. The black crêpe de Chine dress, with its delicately beaded pink yoke forming cap sleeves, is a particularly wise selection for a woman dressing on a limited income, for it might be worn with a smart little black hat for a formal afternoon occasion. It is very new in its lines, but its colour and its simplicity make it a frock of which one will not tire.



STERN • STERN • ALTMAN

• The group at the left includes two frocks and a coat to wear over them both. The coat is of lapin in a neutral shade of beige, and it has a small collar, a cleverly belted waist-line, and buttons at one side. This is one of the useful coats that is neither formal nor informal and will, therefore, fill many needs in the wardrobe
• To wear under the lapin coat is the two-piece black velveteen dress in the centre of the group. The jacket-like peplum is belted, and the vestee is of white crêpe de Chine
• For informal occasions and country wear, the dress of light-weight brown-and-beige tweed may go under the coat. The scarf combines both colours in a casual, becoming arrangement



FRANKLIN SIMON • SAKS-FIFTH AVENUE

• Warm and very smart is the cape-like wrap of beige lapin, and it may be worn with any type of evening gown. This model has a becoming rolled collar and a deep cape that reaches to the hips. The wrap itself is of the smart new knee length so becoming with long evening gowns
• The black crêpe de Chine dress in the centre of the group at the right is chic for informal occasions. It has a delicately beaded pink crêpe yoke and a peplum echoing the treatment of the long skirt
• For formal evening wear is the supple sheer printed lamé gown at the extreme right—a model of unusual charm and distinction. It is in a warm deep green with a stylized floral pattern, and the deep back décolletage is important, with its shaped revers outlining the becoming oval shape

DAYTIME SHOES



I. MILLER







DELMAN

Baby alligator—alone or combined with suède or calf—is a smart revival for walking shoes. It is seen (above, left) in a pump with a covered heel; I. Miller



BERGDORF GOODMAN

The ultimate in walking chic is achieved in this perforated calf pump with graceful high-cut lines, leather heel, and simulated buckle; Bergdorf Goodman

Suède and calf are effectively combined in this street pump with a covered heel. The perforated band at the sides is altogether new; from Delman

An excellent walking companion is this one-strap calf shoe with a perforated tip—a type of shoe as smart one season as the next; J. and J. Slater

The devotee of the pump will find excellent support in this walking shoe of calf, which has a simulated buckle of perforated leather; from Shoecraft



BARNABA

SLATER • SHOECRAFT

AFTERNOON

Cut-out pumps follow the more frivolous paths of afternoon fashion. The one below is of black kid or suède trimmed with glacé kid; Saks-Fifth Avenue

SAKS-FIFTH AVENUE



DELMAN

ALTMAN

As pumps grow higher, Oxfords are cut lower. This charming one-eyelet Oxford of black suède and calf has a small grosgrain bow; from Delman

A narrow edging of kid and scalloped patent leather enliven the suède afternoon pump of the traditional opera type, second from top; from Altman





JAY-THORPE

Sandalari designed these brown suède pumps with slender inserts of brown patent leather. An all-kid lining is an additional step in comfort; Jay-Thorpe





NANCY HAGGERTY

The new formal afternoon mode brings back the bronze pump, and here is a charming model with a piping of gold kid and a small kid bow; Nancy Haggerty



FRANK • DELMAN

BARNABA



BERGDORF GOODMAN

EVENING SHOES

• Satin is again favoured for evening slippers. The black crêpe or marocain pump above, right, has its interest centered on the strap and heel of white satin, which may be tinted to match a gown; from Delman • The white crêpe de Chine opera pump, above, left, sparkles with an embroidered design in rhinestones—for beading and embroidery are making a great impression at the foot of the mode; from Frank Brothers • Two fabrics are better than one for evening shoes, so satin and faille, the latter embroidered with a gold dot, are allied for this pump, left, which is smart when tinted to match your jewels; Bergdorf Goodman

TIPS ON THE SHOP MARKET

The accompanying article tells about some of the discoveries made by Vogue's Shophound while snooping round the shops. More will be forthcoming in every issue

A LITTLE while ago, I compared something, I think it was Hollander, to a phoenix rising from the flames. An even more apt analogy of that fabled bird is Bonwit Teller, at Fifth Avenue and Fifty-Sixth Street. Brilliant and triumphant and everything. The front of the old Stewart Building, now Bonwit Teller, is all changed. Just a simple affair of Benedict metal and glass, very impressive and dignified, really. As for the interior, it is all different from what it was under the old régime. Lots more lighting and ventilation and, on the ground floor, plenty of nice, simple American walnut. Among the collection of bags, jewellery, gloves, handkerchiefs, and so on that abound on this floor figures a large space devoted to the thrice-blessed products of Elizabeth Arden, and demonstrations thereof.

There is a new shoe department, and new infants', children's, and junior misses' departments. All these are up to the Bonwit Teller standard.

• Now for a short talk about underclothes. Of the sternly practical kind, designed for sports and like hard wear, the latest new apparel, if you want to call it that, to be found around is the little pink cotton knit performance at Best's. This is well moulded in the upper regions to fit the waist and flares in the trouser part to permit the activities of those who feel impelled to high jump and pole vault. It has a vaguely V neck and shoulder-straps, which, being of cotton, do not slip. I am told by people who know that it is warm, absorbent, and shines in athletic circles by virtue of its being in one piece. Very, very good.

• Saks-Fifth Avenue has a new brain-child that is known as the Backgammon Club. Grosvenor Nicholas, of "make-your-point" and "lover's-leap" fame, is the president. It has a large and *gemütlich* room on the sixth floor set aside for its nefarious use. There, one can learn backgammon from the beginning, instead of having to pester one's husband or pick misleading bits of information here and there. So far as instruction goes, Mr. Nicholas will be the Great Hope Diamond, but beginners will probably study with the assistant experts, working towards that glorious day when they take a lesson from Mr. Nicholas. Besides the lesson end of the thing, there will be lots of boards strewn about the room, so that when that backgammon fever overcomes you in the midst of your shopping, you can simply grasp your companion by her hand and nip up to the Backgammon Club for a quick one.

• Now about the sweater-and-skirt question. If the skirt's smart and the sweater's smart and the belt has wham, no combination is better for the country, none is more comfortable, and lovely ladies are wearing them more and more. I have rounded up the most enticing articles for you, and now all you have to do is to go and purchase the same. (a) Saks-Fifth Avenue has some tweed skirts that lace up on the sides. That sounds a little vague, but take a look at them, and you'll see. (b) Peck and Peck's sweaters are famous through the whole so-called civilized world. The sun rises and sets on Peck and Peck's sweaters. There are some intoxicating ones, ribbed at the bottom to facilitate tucking in, in lovely clear colours, to say nothing of the natural camel's-hair shade, long may it live. These have a remarkable system of fitted tucks on the shoulders, which make them blouse-like, and you an excellent shape. Then, of course, there are plenty of models for those who prefer to wear theirs outside. One sweater is in soft, soft cashmere with a twisted rope in white, knitted into it at the neck and sleeves. (c) Hermès of Paris for belts, and what poise-giving belts they are! If you are like me, you admire masculine belts with only the faintest touches of femininity. A short list of the best is as follows. A rather broad brown leather belt with a large buckle made of some golden-brown wood; a number of pigskin belts, medium width, with the classic cinch fastening; a black calf (Continued on page 110)



By Vogue's Shophound



ALTMAN

• The success of black and white is evident again in this black velvet beret by Alphonsine (left) and the white lapin scarf and gloves; Altman
• The smart New Yorker below also adopts the black-and-white combination—a black serge and white jersey Reboux beret and a black broadcloth coat with Persian lamb; from Knox



KNOX



FOTOGRAMS

BEST

• The twins show their usual good judgment in brown wool cloth suits trimmed with beige lapin collars and worn with brown jersey turbans; Best
• A round collar implies the youthful note on this beige lapin coat (right). The dress is shown at extreme right; Best
• Pale cream wool lace—that new and interesting autumn fabric—makes this dress (extreme right). Beige felt turban; brown suède gloves; from Best



BEST



BEST

SHOP-SNAPS





KNOX

• Black caracal—ultrachic, this season—trims this belted black tweed coat (left). Marie-Alphonsine's tricorne is made of black felt and velvet; white suède gloves; from Knox

• Patou makes a clever turban and scarf (extreme left) of green wool lace—a very new fabric. The bag is of dark green leather; Altman

ALTMAN



FOTOGRAMS

FRANKLIN SIMON



BONWIT TELLER



SAKS-FIFTH AVENUE

• This Lewis brown felt beret, above, has a knot on one side and sets off to advantage the brown-and-beige lapin fur scarf; Franklin Simon

• A bright blue tweed coat with Persian lamb (left) is accompanied by black gloves and Alphonsine's black hat; from Saks-Fifth Avenue

• A green piqué velveteen jacket and scarf are chic worn with a brown-and-green tweed dress (extreme left); brown felt hat; Bonwit Teller

DESIGNS FOR PRACTICAL DRESSMAKING



BARNABA

PATOU CREATES A DESIGN FOR VOGUE

• Frock No. S3463—Here is a frock especially designed for Vogue by Jean Patou himself—a model with such very new details as a one-sided jabot collar and a skirt with an intricate cut at the waist and hips. A heavy flat crêpe or canton crêpe is a smart choice of fabric, and black, brown, dark green, or dark red a smart choice of colour. Designed for sizes 32 to 44

AUTUMN DESIGNS

FOR PRACTICAL DRESSMAKING

A REAL event in the life of a smart woman who dresses on a limited income is the opportunity of having a frock designed by one of the outstanding French couturiers at the moderate cost of a dress made at home. And just such an opportunity is offered by the frock shown on the opposite page. For Jean Patou has created this model especially for Vogue—a frock that illustrates many of the smartest details of the winter mode and has, also, the chic and the individuality for which this French designer is justly famous.

It all came about through a visit that Patou paid to Vogue's printing plant in Greenwich on his recent trip to America. There, he saw the skilful and efficient way in which these designs were produced, in the up to date and charming setting for which this plant is fast becoming famous. So impressed was he that he offered to create a design himself—and here it is. One couldn't have a smarter frock than this, at any cost. It would be at its best of flat crêpe or crêpe marocain, in black, a very dark green, a warm, deep red, or a dark reddish brown—the four outstanding colours of the new winter mode. Its ingenious arrangement of pleats justify one's admiration for the creations of this great couturier.

These same colours are excellent for the frocks shown on pages 100 and 101—seven models of that most practical type that can be worn without a coat during the autumn and under a coat when colder weather comes. To add still further to their chic, one might wear one of the fur scarfs shown on this page. This is a really clever economy (in a season when all the smart world is thinking of economy—and practising it, too), for it offers a use for the good fur in a much-worn fur coat.

Still another smart economy is the tunic frock. For, with two or three tunics, one has as many different frocks. In the tunic frock (Blouse No. 5436), illustrated on page 104, the skirt may be in a contrasting colour or fabric. The tunic has the very smart three-quarters length sleeves and is belted at the normal waist-line. Frock No. 5441, shown on page 101, is one of the new jumper models that are so much in favour, and it also makes use of contrasting materials, being worn with a blouse of silk crêpe.



• SET No. 5437—The two upper tied scarfs are of beaver, while flat black caracal fashions the short cape with a shaped collar. The Ascot scarf with its matching muff (included in set) are of Persian lamb. Designed in one size only

Nor does this exhaust the possibilities of being smartly thrifty. There are, also, those little hats and berets—the most chic of all types of millinery with the new winter clothes. Made of velvet, chenille, or novelty jersey in a colour to match the accompanying frock or coat, they give a last touch of perfection to the new costume. If one follows designs Nos. 5374 or 5375 accurately, one may be sure of a professional-looking model, for these designs reproduce some of the smartest lines of the season. If ribbon is used for a band, it should exactly match the hat fabric, unless the colour scheme is that most sophisticated of all—black and white. And, of course, the hat should be far shallower than that of last year, so that much more hair is allowed to show at the front and sides.

As for the evening mode, the new lines are so lovely, so gracious and flattering, that one wants to indulge in ever so many gowns. But even this isn't really extravagant for the skilful home sewer. One should be sure to select models with the newest points, such as the deep peplum on Frock No. S3460, illustrated on page 102, or the interesting bodice of Frock No. 5443, shown just beside it. These models, of course, are long and full of skirt, and their décolletages are designed with an eye to the beauty of a lovely back, one being a deep V shape, the other a rounding U.



5434 5433 5432 S3461

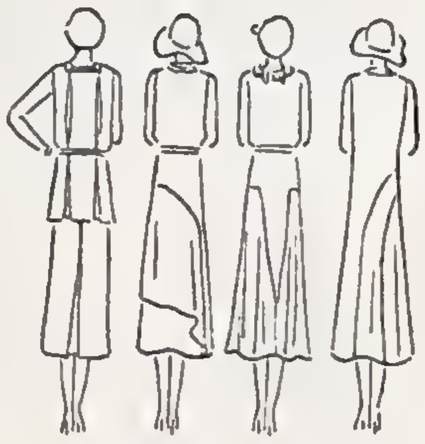
DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5434—Silk-and-wool crêpe Kenadaire, from Haas, fashions this two-piece frock with a belted overblouse with inverted pleats at the side fronts and side backs. There are inserted folds at the square neck-line; turned-back cuffs. Designed for sizes 14 to 20

FROCK No. 5433—The shaped tunic section of this one-piece frock is circular at the right side. An unusual collar has the right side drawn through a slash in the left; sleeves with tucks. The fabric is Onondaga's canton crêpe Ononda. Designed for sizes 32 to 44

FROCK No. 5432—The one-piece frock shown next to the right is made of satin and has circular skirt sections, terminating at each side back, and a draped scarf collar that ends in a jabot effect in front. The long sleeves are set in. Designed for sizes 32 to 44

FROCK No. S3461—Orioncrêpe, a sheer wool, from Julius Forstmann, is used for this frock. An inserted band joins the circular side section to a straight front and back. There is a one-sided shawl collar with a knotted end and a lapel. Designed for sizes 32 to 46

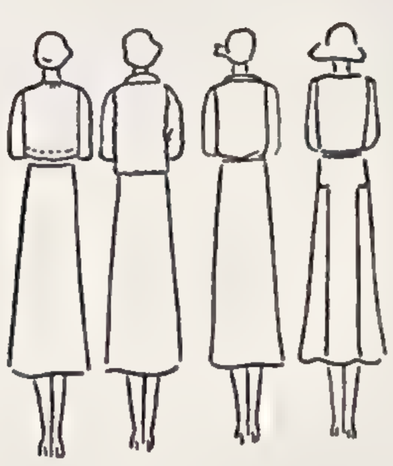


NEW SILKS AND WOOLS FOR RUNABOUT FROCKS



S3462 S3462 5441 5442

DESIGNS FOR PRACTICAL DRESSMAKING



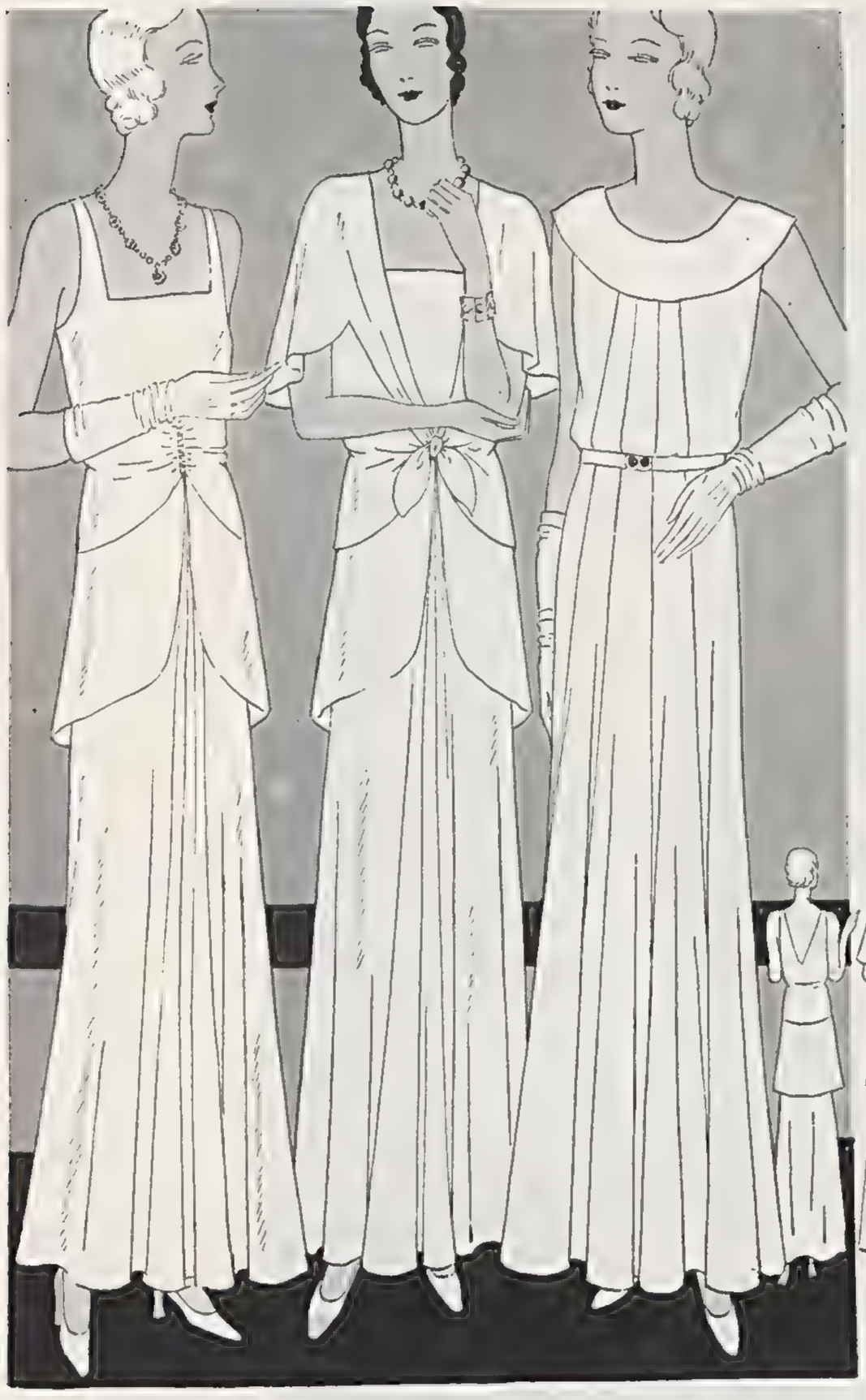
DAYTIME COSTUMES IN THE WINTER SPOT-LIGHT

ENSEMBLE No. S3462—The frock of the ensemble above is of wool crêpe Baroca from Julius Forstmann, and it features lap seamings and a bolero effect at the back. There is an inverted pleat below a lap seam; tie from front yoke. Designed for sizes 32 to 42

ENSEMBLE No. S3462—A jacket of fur cloth makes this an outstandingly smart type of ensemble for winter. The fabric is called Astrania and is from Shelton Looms. The jacket has a scarf collar and three-quarter length sleeves. Designed for sizes 32 to 42

FROCK No. 5441—This jumper frock of Wyner jersey has a blouse of silk crêpe with a narrow shawl collar, a jabot, and set-in sleeves. The jumper has an inserted pleated section in the skirt and is belted at the natural waist. Designed for sizes 14 to 20

FROCK No. 5442—Inserted, flared side sections are featured in this one-piece frock of wool lace from Maginnis and Thomas. Fulness at the neck is held by a pin, and the set-in sleeves have a turned-back flare set in above the elbow. Designed for sizes 14 to 20



S 3460

FROM COLLARS TO TRAINS IN EVENING FASHIONS



5443

DESIGNS FOR PRACTICAL DRESSMAKING

• Evening Ensemble No. S3460—This evening costume, two views of which are shown above, is composed of a frock and jacket of chiffon velvet from Cheney. A pleated, circular, inserted front is a feature of the one-piece frock, and the shaped peplum is set on in a shaped line. The neck-line extends into a deep point in back. The tie-on jacket has a cape collar. Designed for sizes 32 to 42

• Evening Frock No. 5443—Onondaga's semi-sheer crêpe Onomaine has been used for the gown above, at the right. An interesting effect is achieved by means of a gored insert in the front that continues to the neck-line and one in the back that terminates at the waist. A shaped collar covers the shoulders, in the new fashion, and outlines the U neck-line in back. Designed for sizes 14 to 20

• Evening Frock No. 5445—At the right are shown both front and back views of a dress for formal evening wear. It features a bloused back, with a U neck-line, and a trailing skirt, which is circular and is joined to the blouse in a deeply curved line. The material used is Valaze crêpe satin from Foremost Fabrics. Designed for sizes 14 to 20

5445

MOCK TURTLE SOUP....



by Campbell's famous chefs!



Campbell's 21 Soups

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

LOOK FOR THE RED-AND-WHITE LABEL

Pleases the fastidious!

There is a smooth, ingratiating richness in well-made Mock Turtle Soup which has always been dear to the taste accustomed to the finest cooking. To approach perfection in this difficult soup is an ideal of every skilled chef.

Certainly, Campbell's famous French chefs are delighted to have your judgment on their Mock Turtle Soup. It is one of their special prides.

In the exquisitely proportioned blend are red-ripe tomatoes, snow-white celery, fresh herbs, delectable sherry and tooth-some pieces of meat. Delicately seasoned after the true French tradition. Many like to add slice of lemon or hard boiled egg as an extra garnish.

20 other Campbell's Soups offer a fascinating competition for your choice. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



5431 5444

A COAT, A FROCK, AND A CHIC RUSSIAN TUNIC



5436
5440

• Frock No. 5431—By its smart elbow-length sleeves and its V-shaped bodice front that emerges into a bolero in back and its narrow buckled belt and its cleverly flared skirt, this one-piece frock may be recognized as an important success. It is of canton crêpe, from Stehli. Designed for sizes 32 to 42

• Coat No. 5444—Since the coat is often the backbone of the winter wardrobe, it must be chic, adaptable, and not too exaggerated in cut. This long coat of Forstmann's Kashmirita, a dull broadcloth, with its wide shawl collar and slight circular flare, is a perfect example. Designed for sizes 32 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

• Blouse No. 5436 Skirt No. 5440—One can make no mistake in including a tunic in the 1930 afternoon wardrobe. This distinctive one of satin, from William Skinner, has a slight Russian feeling. The two-piece circular skirt is of velvet, from Mallinson. Designed for sizes 14 to 42; skirt, 26 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 164



Largely through the beauty of her surroundings and the perfect harmony of their ensemble, the bride of a year or more ago attains gracious and distinguished charm in her new role of hostess. And if the Lady Diana (above) is the pattern of her silver, she inevitably chooses her tea service and serving pieces in this same lovely, modern-minded pattern.

To donors of wedding and anniversary gifts: Never has there been a more opportune time to buy Sterling silver! Sterling prices have recently been reduced, due to the lower cost of silver bullion. Silversmiths and jewelers are passing this reduction on for *your* benefit. The very loveliest Towle Sterling is now priced lower than in years. For instance:

Salad Forks in most of the Towle patterns are only $15 to $16.50 the half dozen.

Tea Spoons, of which no hostess ever had enough, cost about $8.50 for six.

Plates at $18.50 to $70. Bowls at $15 to $65. Serving dishes at $20 to $75. These bring our story to its magnificent climax—a five-piece tea service like the lovely Lady Diana one above at $425.

And every Towle gift, whether it costs $2 or $200, bears the mark of fine silversmithing which is an heritage from the first William Moulton, master craftsman of the 1690's.

Louis XIV Virginia Carvel



TOWLE

STERLING SILVER EXCLUSIVELY

Emily Post's Booklet for Brides: Emily Post, famous author of "Etiquette, the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines in a new and charming brochure the more important modern wedding conventions. We will forward a copy upon receipt of 25c to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-10, Newburyport, Mass., I enclose 25c in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name & Address_____

City & State_____

My jeweler is_____



All for Beauty



Three Choice Powders

Of guaranteed purity, individually blended for every skin

HARRIET HUBBARD AYER'S
FACE POWDER
The finest textured powder
For the fine-grained skin

LUXURIA FACE POWDER
A medium weight clinging powder
For the average or normal skin

AYERISTOCRAT THEATRICAL
FACE POWDER
A non-clogging adhesive powder
For the skin inclined to shine

In addition
Six specially luxurious powders of medium weight exquisitely packaged and rarely scented

DARLING—VIOLETTE PETALES—PRINCESS CHARMING
SWEET MISS MARY—RED ROSE—FACE POWDER DE LUXE

All powders in six exclusive shades

By the makers of the famous
Luxuria Cream

HARRIET HUBBARD AYER
INCORPORATED
BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

HHA©-930



MARTINUS ANDERSEN

ON HER DRESSING-TABLE

THE department shops, to-day, are very much on their toes, constantly on the alert for new and exclusive wares and devising new and unique services for their patrons.

Altman recently has added to their already well-stocked toilet-goods counters a line of preparations of its own. These preparations, labelled "Alsam," cover a large and divers field in beauty and range from several facial creams to a fine face powder; from soap in guest, toilet, and bath sizes, and in rose, blue, maize, orchid, and green shades to suit the individual bathroom, to dusting powder; and including special items such as a mouth wash, a dentifrice, and a hand-lotion. In addition to their variety, these preparations have the advantage of being moderately priced.

To consider the basis of the line, as well as the basis of most women's interest in beauty preparations, is to consider the cleansing cream and the nourishing cream. The former is of the light, almost transparent constituency that characterizes the best of its type, and it quickly liquefies upon the warm skin, ensuring thorough cleansing and easy removal. The nourishing cream, on the other hand, is of a rich consistency and a creamy colour. It is not uncomfortably oily and can be relied upon to remain on the face and do its emollient work throughout the hours of the night.

A UNIQUE HAND-LOTION

A hand-lotion is an item that is growing in importance, for the most beautifully manicured nails lose their charm if the skin of the hand is not soft and velvety. The Alsam hand-lotion is an especially effective preparation. It is as thin and clear as water, yet it immediately lends a soft, fine texture to the skin, leaving no trace of stickiness after its use. It has a pleasant overtone of eau de Cologne that in no way will war with the fragrance of one's perfume.

The dentifrice in this line, to mention another special item, is a fragrant, rose coloured fluid, pleasant to the taste and cleansing in action.

All the Alsam preparations are contained in attractive jars and bottles with smart labels in dark blue and silver. The jars are further packaged in boxes wrapped in silver paper and tied with dark blue ribbon, suggesting a practical, but charming gift to oneself!

These preparations from the "Alsam" line include cleansing cream and nourishing cream, in silver packages, an astringent, and a hand-lotion; from B. Altman

Until recently, the equipment for manicuring has been more or less of a stepchild among beauty preparations. No matter how charming the cases or boxes that held jars and bottles of other preparations, items for the manicure seemed to be in miscellaneous little pots or containers that were packed in any place they would go. Now, all this is changed, for the manicure sets that different manufacturers are creating, compactly packaged in trim, attractive boxes, are an entity of the most practical smartness.

CHIC FOR THE MANICURE

The most recent of these manicure sets is that introduced by Richard Hudnut in the Du Barry series. In a remarkably flat box carried out in rose and silver is included every possible requisite for a professional manicure. Here are liquid polish and remover, cuticle oil, cuticle remover and a salve to use with it, nail bleach, powder nail polish, a buffer, orangewood sticks, a file, emery-boards, and manicure cotton. Not only are all of these items really usable—such as an adequate file, orangewood sticks that have only moderate points, and a buffer with changeable chamois skin—but each individual container is as good looking as it is practical. All the bottles and jars have screw tops. The powder polish is in a metal container that only works with pressure, so none is spilled about. And there are even little sections cut into the box, in which the bottles containing liquids can be stood upright when they are in use, so that they will not topple over. To complete the ensemble effect, all the preparations are scented with the same fragrance. A second set is available also, at a smaller price, in which the buffer, cuticle oil, and powder nail polish are not included.

Another new item in the Du Barry series is an eye shadow in a celestial shade of blue. One glance at this alluring hue, and no one to whom blue shadow is becoming will be able to resist it. All (Continued on page 126)

Mrs Howard Spreckels

A CALIFORNIA BEAUTY



HER SALON . IN THE FORMAL FRENCH MANNER . IS A FITTING SETTING FOR HER PATRICIAN BEAUTY

THOUSANDS OF MILES from Paris, yet a *salon* as French as if its windows opened on the Champs Elysées . . . its rose and blue a perfect setting for the patrician beauty of Mrs. Howard Spreckels, in deep blue lace, wearing her sapphires and diamonds.

Mrs. Spreckels is one of the best-known members of this distinguished California family. Widely traveled, she is as much at home in Paris, London and New York as in her native San Francisco. A gifted hostess, she entertains brilliantly at her country estate, with its charming rose gardens, at Burlingame.

Chiseled, *soignée*, her aristocratic beauty has the enchanting coloring of a Quentin de La Tour pastel . . . eyes of gray, hair like a copper beech in sunshine, skin delicate and clear.

Pond's is proud to number Mrs. Spreckels among the beautiful society women who use the four famous preparations. "They are a boon to every woman," she says, "who must keep her skin nice with a minimum of time and pains.

"That wonderful Cold Cream! It cleanses so perfectly, and the exquisite Tissues are the one satisfactory way to remove the cream.

"I like the Freshener for its charming faint perfume and because it counteracts oiliness without unduly drying the skin. The Vanishing Cream is an ideal powder base—it keeps one fresh and trim through the longest day."

Follow these four steps of Pond's Method:

During the day—first, for thorough cleansing, amply apply Pond's Cold Cream, several times and always after exposure. Pat in with upward, outward strokes, waiting to let the fine oils sink into the pores and float the dirt to the surface.

Second—wipe away all cream and dirt with Pond's Cleansing Tissues, soft, super-absorbent.

(New! Tissues in peach-color—the enchanting hue preferred by Paris—now, as well as white.)

Third—pat cleansed skin briskly with Pond's Freshener to banish lingering oiliness, close and reduce pores, tone and firm, promote natural color.

Last—smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish.

At bedtime—cleanse with Cold Cream and wipe away with Cleansing Tissues. If your skin is dry, pat in a little fresh cream and leave on overnight.



POND'S FOUR DELIGHTFUL PREPARATIONS

SEND 10¢ FOR POND'S FOUR DELIGHTFUL PREPARATIONS

POND'S EXTRACT COMPANY · Dept. K · 110 Hudson Street · New York City

Name_____ Street_____

City_____ State_____

Copyright, 1930, Pond's Extract Company



The gondola-shape Center Piece comes in three sizes $400, $325 and $275. Candlesticks $225 and $325 pair. Compotes $200. Plates $400 doz. Platter $95. Cigarette Cup $16. Vase $75.

Crystal *and* Silver

by BRAND ~ CHATILLON

The Newest Style in Aristocratic Table Ware. It is all Handwork in Raised Ornament

Engraved Crystal and Silver in Florentine or Ram's Head design has achieved a tremendous popularity in exclusive homes from coast to coast. Included in the famous Brand-Chatillon Collection are these interesting pieces:

Trays, Center Pieces, Candlesticks and Candelabra, Compotes, Finger Bowls, Glasses (Water, Sherbet, Highball, Cordial, Champagne and Cocktail), Salad and Ice Cream Plates, Beverage Sets, Lock Bottles, Cocktail Churns, Caviar Sets, Cigarette Cups and Stands, Ash Trays, Vases, Picture Frames, Toilet Sets, Cosmetic Boxes. Send for booklet B.

THE BRAND ~ CHATILLON CORPORATION

Jewelers and Silversmiths

775 FIFTH AVENUE *Savoy-Plaza* NEW YORK

Caviar Set. Tray $200. Dish $70. Server $12. Mother of Pearl and Silver Spreaders $100 doz . . . golded $115 doz.



PEPLUMS ARE FEATURED ON BLOUSES



• Blouse No. 5435—The dolman sleeves that are so much a feature of the mode this season are used to great advantage on this overblouse of crêpe satin. A peplum is joined to the upper section under a belt at the natural waist-line. The blouse is collarless. Designed for sizes 14 to 20

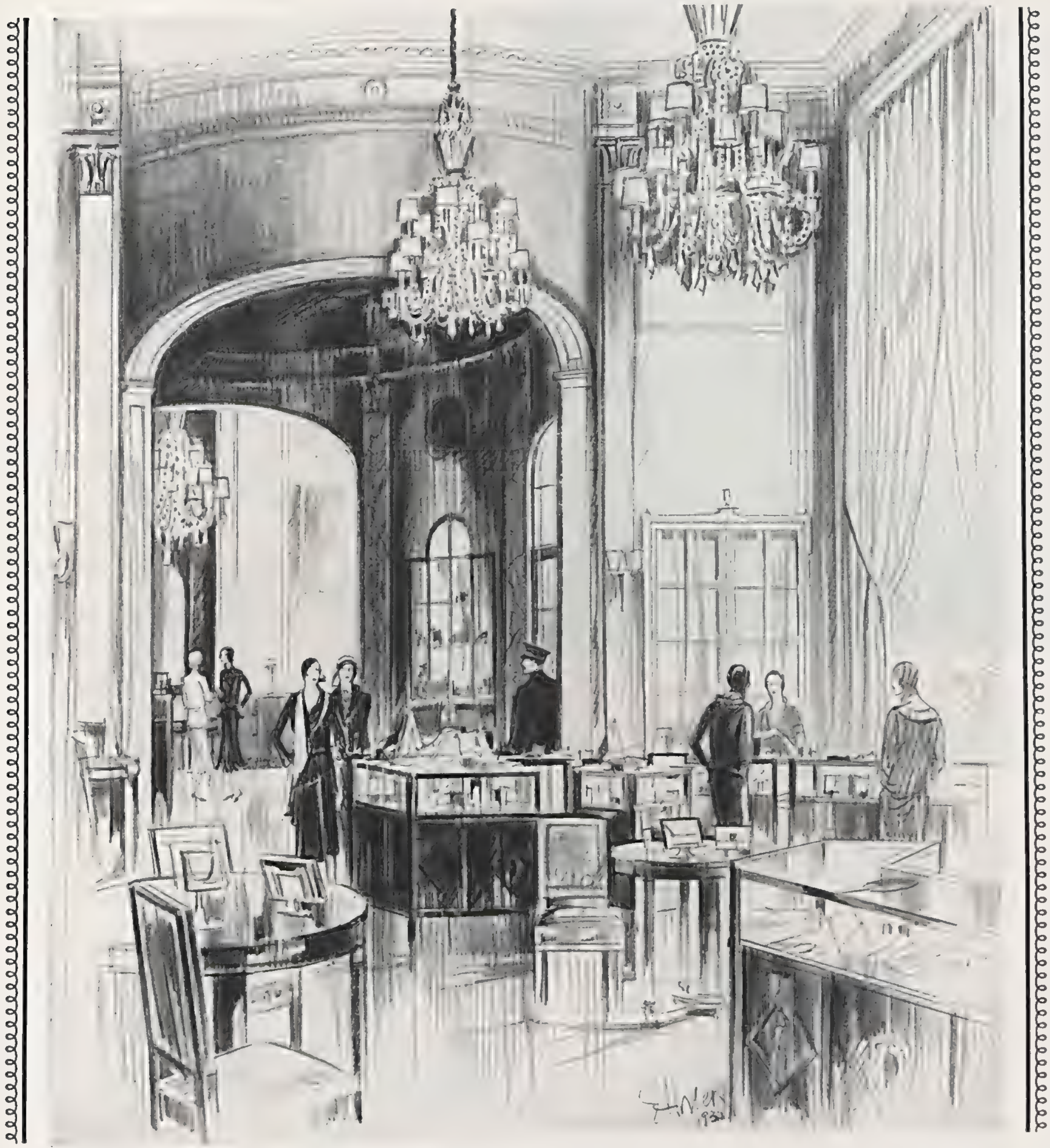
• Blouse No. 5439—A shaped peplum, joined to the upper section at the natural waist, is an interesting detail of the canton crêpe overblouse shown in the centre above, and the surplice closing with its tie is very smart. There are set-in sleeves. Designed for sizes 14 to 44

• Blouse No. 5438—Crêpe satin is used for the rather formal overblouse shown lowest in the group. The note given by the cowl neck-line in front is repeated in back by means of a draped scarf falling at the left side in front. A peplum joins the blouse under a belt. Designed for sizes 14 to 42

☆

French chic . . . New York dash

AT BERGDORF GOODMAN . . . ON THE PLAZA



In this year of grace and the tariff, smart American women will turn more than ever to Bergdorf Goodman for perfect gowning. Sensitive fashion-feeling, familiarity with the smart world, original designing, critical fitting, and knowledge of how to make a woman look better than her best are found at Bergdorf Goodman as surely as on the *rue de la Paix*. French importations as usual, of course!

BERGDORF GOODMAN

NEW YORK

Pinehurst hats



fit like a glove

"Tulane", a Pinehurst replica of a hat conceived by the genius of a famous Parisian couturier . . . and because "Tulane" like all Pinehurst Hats comes in 13 headsizes (6½ to 8), you will find it unnecessary to spend hours in draping and fitting it to your head. Just determine your headsize and ask for "Tulane" in any of the new fall shades. It's as simple as all that.

In Felt and in Soleil

Seven-fifty to Ten Dollars

Pinehurst Hats are featured by
leading stores in most principal cities

J. BLOOMFIELD CO., INC., NEW YORK
101 West 37th Street

thirteen headsizes

VOGUE POINTS

(Continued from page 78)

Among the evening wraps seen recently on women of distinction was a long taffeta coat with gold polka-dots. Two, in the very chic hip length, both illustrated on page 78, had very simple neck-lines, devoid of trimming, and wide bands of fur at the lower edge.

• The camellias already mentioned, pinned smartly to Mrs. Holcombe's bag, were but one example of an increasingly popular fashion. Many women are wearing gardenias or camellias—two or three, but more often three—pinned to the shoulders of their evening frocks. Others choose orchids, preferably in white and without any green. Occasionally, some individual woman uses cornflowers to match her sapphires or carnations to match her rubies, with the most flattering results.

• Evening gloves continue to be a matter of choice, rather than necessity, and those who wear them most frequently choose dead-white suède, long enough to wrinkle well from wrist to elbow. One very smart woman, who just arrived from Paris, was seen wearing long green gloves to match her gown. Her costume was accented by a dark green chiffon scarf worn across her throat in front, the ends forming wing-like draperies in back.

• Coiffures grow more and more feminine and charming, this season. Many smart young women are seen with their hair in a tiny little roll that extends across the back at the neck.

TIPS ON THE SHOP MARKET

(Continued from page 95)

belt, soft and pliable as satin, with a covered buckle; a black reindeer belt, with a broad, plain, sterling silver buckle, which can only be described by that cliché, "swell"; and a light tan calf with a silver buckle that looks like a padlock, divine.

• At Hammacher Schlemmer's—that emporium of the divertingly practical—, there is a bed-table that is positively shattering in its completeness. It is quite small and made of wood, and the top of the table unhitches and tips up to make a book-rest when you feel like reading instead of eating. You put it across your knees, and it is high enough to give you a slight leeway for shifting your position. The legs fold up and fasten, and it then becomes an article small enough to be put in bureau drawers. All its functions are controlled by as ingenious a set of little hooks and bolts and slides as ever I saw. Hammacher Schlemmer, I love you.

• Would it amuse you to hear about some of the most diverting jewellery I have seen in all my shop-hounding, this autumn? It is at Macy's accessory shop. There is a necklace consisting of five ropes of big beads—onyx, ruby, emerald, turquoise, and what other stones are there?—joined at one side of your lovely neck by a broad, flat strip of diamonds, tied in a knot. This really is colossal in its effect. Another is the bracelet you've been seeing on amusing women around town—the one made of strands of emerald or ruby beads fastened by a diamond link clasp. Macy's reproduction costs under seven dollars and looks just as superior as the real ones. The other article is a diamond clip with ruby, emerald, or turquoise beads at the ends. This is one of the best clips I have seen and costs a sum whose extreme smallness is a genuine Macy achievement.

• If you are in need of a receptacle for your ill-gained (backgammon-gained) wealth, go to Miss Penn. Miss Penn is a lady with a shop on Madison Avenue. She makes some of the grandest purses and bags in New York. She makes them to please your every little whim, tempering the whole with a discreet editing by her own excellent taste. One model she has is a flat envelope with the material laid on in large pressed pleats, which is nice. The material is Siberian antelope, which is a very superior variety of antelope, may I say, and will not spot with the gently dropping rain from Heaven. This was lined with black, the most practical of all linings, since it does not grow grimy.

Her evening purses are lovely, extravagant things, of brocade, for instance, with matching cigarette-cases. Her precious-jewelled frames are things to wonder at.

I was entirely bowled over by a suitcase she showed me, a dark maroon Russian calf, which has a large and completely mystifying secret drawer, and you all know the charm of secret drawers. It has all sorts of purses and small valises and things tucked away in odd corners and special little devices for holding your passport, supposing you to be in foreign parts as a more or less normal thing. As a matter of fact, that's a sort of key-note to the sort of bag it is—it's Continental and travelled-looking.

• An alluring lady of my acquaintance, when she wants to communicate with her best young man, has a record made of her voice saying whatever she has to say and sends it off post-haste, whereupon the young gentleman plays it off on his trusty phonograph, thus hearing her voice and getting the gist of her views on life at one and the same time. This seems to me a very sound idea and one that could be adapted to a dozen situations. Such a record makes a splendid Christmas card to send some one far away who is pining for the sound of your voice. The famous Draper family made one to send to the then-absent George Draper, all talking into it in turns. Anyway, it is amusing, and I'm sure you could all find ways of enlarging your reputation for wit through its use. You simply pay a call on Oliver Ditson Company, Inc., the music publishers at ten East Thirty-Fourth Street, and talk to your heart's content into a microphone, the result being recorded on a regular phonograph disk, such as you play when you want to hear Libby Holman, only this time you hear your own dulcet voice.

RENEWED BEAUTY FOR YOU

In the interest of your charm, read this message. It points the way to radiant new-born beauty for you... Helena Rubinstein, international Beauty Authority, describes here home treatments suited to your individual needs as well as to your income—treatments whose extraordinary value you will be quick to recognize. Invest in your beauty this sane and proven way!



HELENA RUBINSTEIN • *World-Acclaimed Beauty Authority*

ALL the smart world is turning townward. And their first destination is Helena Rubinstein—for Beauty must be groomed to greet the Fall...Sallowness, tan, freckles must give place to radiant clearness. Squint lines must go. Parched weatherbeaten faces must regain lost youth...And Helena Rubinstein has a genius for such things!

For years she has studied the skin-ageing penalties of exposure, and she has created creams and lotions to counteract them. No one else in the world has contributed so much to this all-important branch of beauty culture. The instant you use these famous creations, you sense their beauty-building powers. You feel them bringing new life, new youth to your skin. You realize why among the numberless beauty products existing today, the masterpieces of Helena Rubinstein rank first!

Helena Rubinstein outlines below a Personal Schedule of Beauty Treatments for you—treatments as delightful as they are resultful. The first is designed for women with little time.

THE QUICK BEAUTY TREATMENT

Cleanse with the exquisite Valaze Cleansing and Massage Cream. 1.25

Skin-Clearing Cream (Beautifying Skinfood) gives the skin new life, new youth! It restores radiant transparency to dull, sallow skin. It clears away tan and freckles. A beauty necessity to all skins. 1.00, 2.50. For stubborn freckles and tan, use Valaze Freckle Cream. Does not dry the skin. 1.50

Close the pores and brace the skin with Valaze Skin Toning Lotion. Excellent for preventing and correcting fine lines. 1.25

Complete Beauty Treatment 3.25 and upward. A most extraordinary beauty value.

CORRECTIVES FOR OILY SKIN—AND BLACKHEADS

Wash away blackheads and oiliness and refine large pores with Beauty Grains or Blackhead and Open Pore Paste Special. These unique super-washes are so much more thorough than any soap. 1.00 each.

Valaze Refining Lotion—a most remarkable beautifier of the skin texture. Also reduces redness of nose and broken veins. 3.00

BEAUTY TREATMENT FOR THE FASTIDIOUS

Cleanse with Water Lily Cleansing Cream. Contains youthifying essence of water lily buds. 2.50, 4.00

Follow with Youthifying Tissue Cream, the perfect cream for dry, lined, ageing skin, especially about the eyes. Unexcelled for removing crows'-feet and wrinkles. 2.00, 3.50

Tone with Valaze Extrait, the exquisite anti-wrinkle lotion. Lifts fatigue from face and eyes. 2.50, 5.00

Complete Treatment 7.00 and upward

Brace relaxed, ageing contours with Georgine Lactee. It restores the clean-chiseled facial outline of youth. Wonderfully effective for puffiness under the eyes. 3.00, 6.00

MASKS OF YOUTH

One of Helena Rubinstein's newest inspirations is the Water Lily Rejuvenating Mask, an ancient beauty secret in the modern manner. It has a magic for transforming dull, ageing skin into a thing of vibrant, young beauty—instantly! The perfect before-dinner treatment for every skin. 3.00

The Grecian Contour Mask is for more mature skins. An uplifter of weary contours—a regenerator of ageing skin tissues. 5.00

THE KEY TO A CHIC ENSEMBLE

The cosmetic masterpieces of Helena Rubinstein are the final touch of smartness. They add the necessary accent of distinction to every costume, to every personality.

Valaze Foundations are in a class by themselves because of their superb quality and their perfect suitability to the individual skin. Cream of Lilies 1.50, and Water Lily Foundation 2.00, are as enchanting as their names!

Valaze Powders are the highest achievement of beauty science. Water Lily is clinging, fragrant and flattering. 1.50. Enchanté is a powder masterpiece. 3.00. Other Valaze Powders 1.00 to 5.50

Only in Valaze Rouges can you get such rare and becoming tones as Red Geranium, Red Raspberry and Coral—the essence of chic! Compact or en crème 1.00 to 5.00

In Lipsticks, Fashion's favorite is Enchanté; indelible, soothing and simply ravishing in color. 3.50. Other smart Lipsticks by Helena Rubinstein, 1.00 and upward.

Persian Eye Black, the super-mascara, makes the lashes look long, silky and luxuriant. And it stays on! In smart new shades 1.00, 1.50

Valaze Eyelash Grower and Darkener 1.00

HELENA RUBINSTEIN INVITES YOU TO HER SALONS

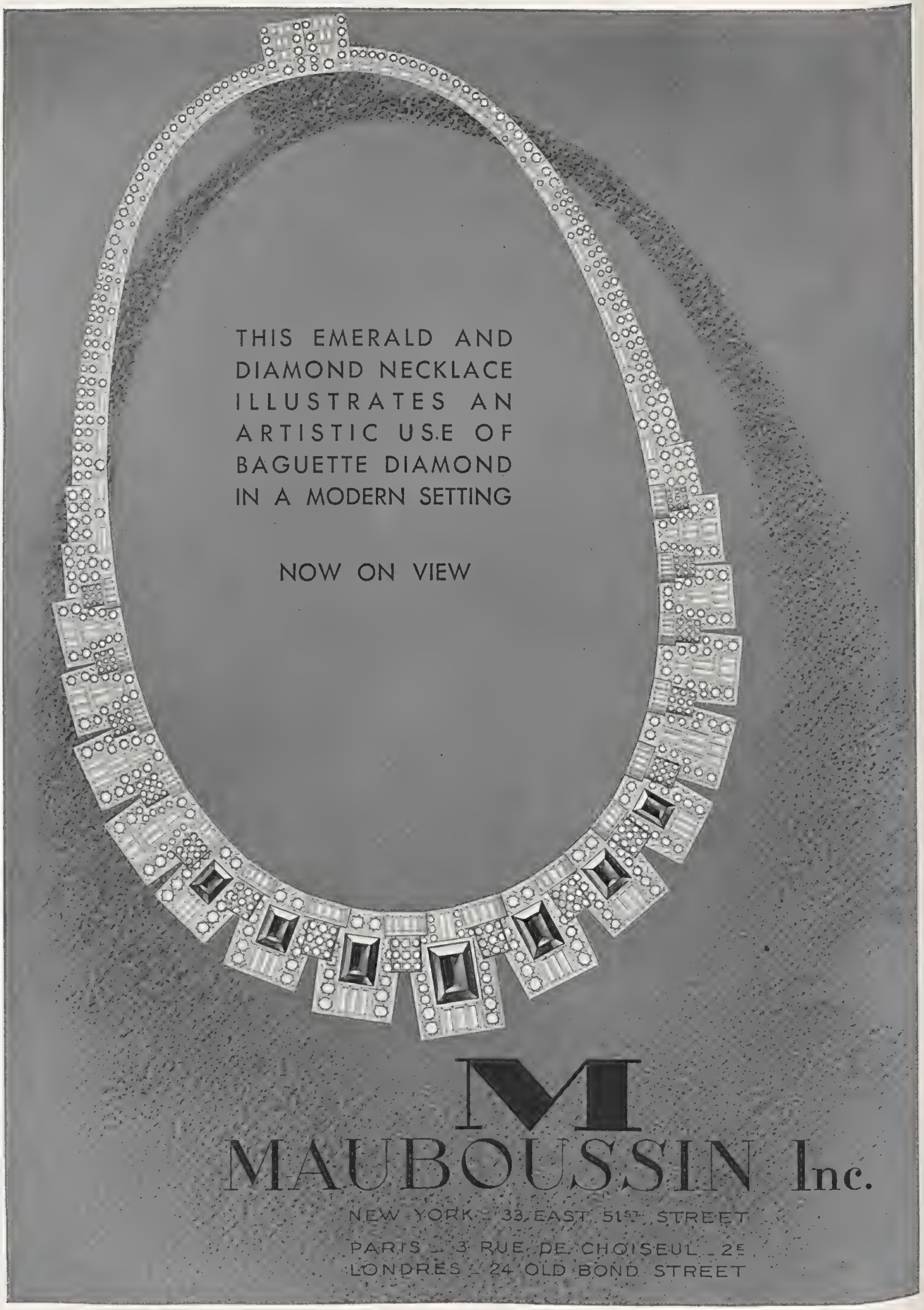
You are most welcome to drop in any time for individual counsel on your home beauty care and for expert advice on make-up art... One model treatment will reveal to you new heights of beauty and will help you to make your self-treatments doubly effective!

The creations of Helena Rubinstein are obtainable at the better shops, where qualified assistants will aid you in selecting the most resultful preparations for your skin.

helena rubinstein

PARIS CANNES CHICAGO BOSTON PHILADELPHIA DETROIT TORONTO LONDON MILAN

8 East 57th Street, New York


THIS EMERALD AND
DIAMOND NECKLACE
ILLUSTRATES AN
ARTISTIC USE OF
BAGUETTE DIAMOND
IN A MODERN SETTING
NOW ON VIEW
M
MAUBOUSSIN Inc.
NEW YORK - 33 EAST 51ST STREET
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LONDRES - 24 OLD BOND STREET



FAVORABLY SPONSORED

This unique ginger ale presents all the pleasing sparkle... the delicate flavor... and the merited distinction that its name implies...

THE ONLY GINGER ALE MADE WITH WHITE ROCK WATER

A Luncheon Table of Glowing Beauty

ALIVE with the beauty of flashing glass, that most vivacious of occasions, the bridge luncheon, achieves new zest and sparkle. The glass throws back the gleam of the silver, catches the light and shatters it in a shower of brilliance. . . . Reflecting the laughter and gayety of the company.

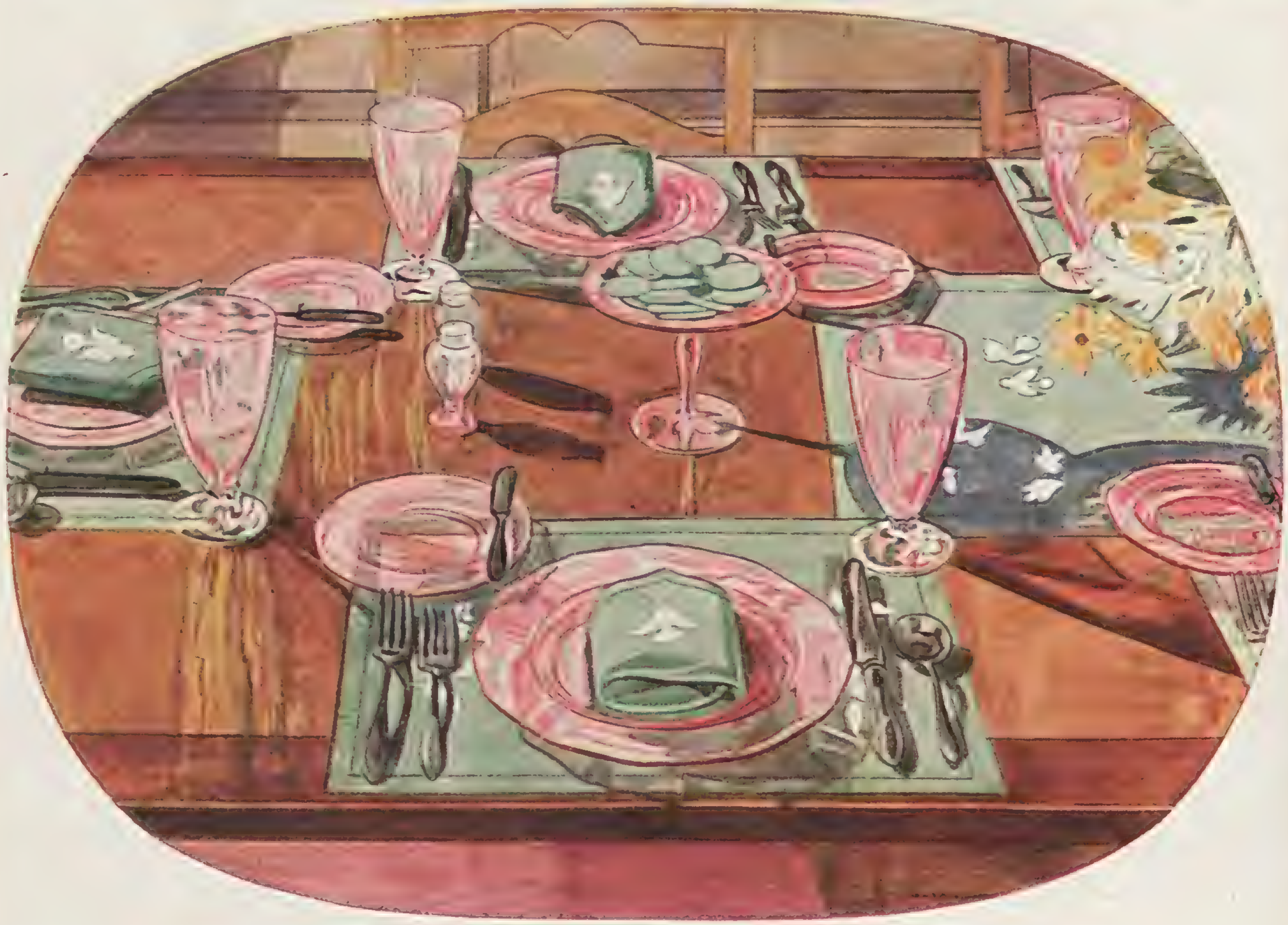
The hostess discovers that not only her table, but food itself, becomes more arresting when foiled by the clear colored beauty of Fostoria glassware. Consider the full richness of the purple plum in Topaz glass, the green crispness of a salad on a plate of scintillating Amber, the red dark beauty of tea in a cup of delicate Azure . . . and you will realize what breath-taking possibilities the Fostoria dinner service presents to her.

Here is color . . . here is vivacity . . . here is charm . . . here is a strange new beauty in table settings!



FOSTORIA can be purchased for moderate prices throughout the United States, in complete sets or individual pieces. It is sold ON THE OPEN-STOCK PLAN. *The Fostoria colors are Amber, Green, Rose, Azure, Crystal, Ebony, and the golden Topaz. Fragile as this glass seems it resists rapid changes in temperature as, well as china does, and so is absolutely practicable for serving hot and cold foods. Send for "The New Little Book About Glassware." It contains invaluable suggestions on table settings and decorative pieces. The Fostoria Glass Company, Dept. V-10, Moundsville, West Virginia.*





Rose is used effectively on doilies of pale green in this luncheon for eight people. Fall flowers in the centerpiece accent the color. The salad course is shown in Amber at the upper right, while at the upper left bridge accessories are suggested . . . a candy jar, a sixteen-ounce tumbler and a plate that can be used either under the tumbler, or for salad.

New 1931 Sterling by Gorham

"THE HUNT CLUB"...

Being used by Masters
of Four Famous Hunts

Middleburg
Norfolk
Harford
Onwentsia

Also being bought by some of the smartest women in America for both town and country homes

THE BRILLIANCE and elegance of the Hunt Breakfast inspired this new 1931 Gorham Sterling—"The Hunt Club."

Already this distinguished, sparkling pattern is being used by the masters of famous hunts—sportsmen renowned as royal hosts.

Daniel C. Sands, Esq., Master of Fox Hounds of the historic Middleburg Hunt, has chosen the new Gorham for the courtly hospitality of "Benton," his Virginia estate.

Henry G. Vaughan, Esq., M. F. H. of the Norfolk Hunt, Austin N. Niblack, Esq., M. F. H. of Onwentsia, Harry I. Nicholas, Esq., M. F. H. of Harford, are now using the "Hunt Club" Sterling.

This extremely smart and sophisticated new pattern has also been bought for a number of this season's outstanding brides.

The "Hunt Club" Sterling—like the hunt itself—is in the aristocratic tradition. It breathes the elegance associated with hunt hospitality. Yet it is as modern as the smart men and women who today ride to hounds.

The richness of decorative detail makes "The Hunt Club" the perfect accompaniment for elaborate entertaining. Its delicate simplicity of line renders it as perfect for informal, intimate hospitality, in town or country house.

The "Hunt Club" Sterling is not expensive. A complete service for eight—76 pieces—costs only $227. Hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

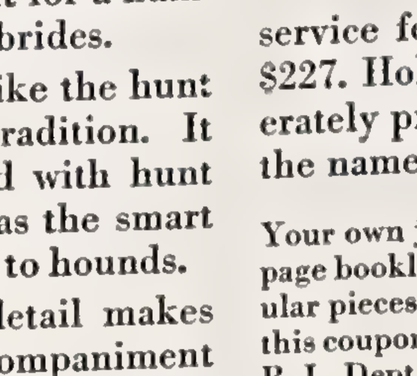


The Middleburg Hunt rides over beautiful Virginia hunting country. Daniel C. Sands, Esq., is M. F. H.

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Company, Providence, R. I., Dept. K-10.

Name_____

Address_____



(Left) The genius of Gorham artists is also seen in this distinguished modern Hunt Cup, designed as one of the trophies for the Middleburg Hunt race meet held in the spring.



(Above) Dessert knife, dessert fork, and teaspoon, in the brilliant new "Hunt Club" pattern—a sterling as effortlessly elegant as the Hunt Breakfast itself.

GORHAM



BRITISH TWEEDS

(Continued from page 87)

race-meetings, horse-shows, and similar occasions—the kind of suit that the genius of Chanel has made so popular over here. These light tweeds are very smart, very pretty, and very feminine, but, in England, you will see them only upon rare occasions, and I will try to explain why.

To begin with, Englishwomen always have their suits made by their tailors, never by their dressmakers. My husband and I buy our material from the same London tailor, and, although they are made up by different firms, my tailor is one who cuts also for men. After all, the coat and skirt are the counterparts of the man's suit and should be rather mannish, I think. Because a woman has her suit cut on the same severe lines as a man's, it will not necessarily make her look masculine, and then, too, the contrast is so amusing—the severity of the tailored suit giving way to adorably feminine frocks in the afternoon and to evening dresses that are as sweeping and exotic as you please.

In the second place, we are apt, in London, to connect "fussiness" with ready-made suits; the new peplum or that fancy pocket or collar will date you, once the season is over. They are the kind of touches that one associates with the big stores, where suits may be bought ready-made, although one is assured that they are copies of the very latest Paris models.

A MATTER OF FABRIC

The only difference that we make between our sports and our town suits is in the material. Both must have the same, almost classic cut to be correct, but, for Sunday-go-to-meeting wear, the homespun is replaced by a serge, a flannel, or a very fine tweed. This last is quite an innovation, as it is only in the last few years that a woman would have dared walk up Bond Street in a tweed, however fine the weaving.

Sporting tweeds are a different consideration altogether, and you have very little choice in the matter: the skirt must have fulness, usually introduced in the shape of pleats, either in the form of box pleats at each side or grouped in threes at one side, which I myself prefer. The wrap-around skirt had a short vogue, but was abandoned as unpractical for rough walking, when it either wrapped itself around one's legs, with the paralysing effect of a hobble-skirt, or else chose the almost equally embarrassing alternative of flying back altogether. The jacket must be absolutely plain and preferably double breasted. I always have a game pocket inside my jackets, as this is better than using outside pockets and so producing a bulgy effect that would spoil the set of any coat. You are very much restricted in your choice of colour, too, if you want to shoot or fish yourself or mean to go with the guns, but you can show your originality in your choice of ties and shirts and in the selection you make from the very wide range of tweeds that there are to be had nowadays—check or herringbone or diamond, or which of the hundred and one patterns is it to be?

You will need at least two of these self-coloured tweeds for wear on the moors. One brightly coloured one you may add to your wardrobe for occasions like Highland Games, and an amusing coloured skirt is a useful thing to have to change into for tea after a long day of stalking or shooting. Have coloured silk shirts made to match it exactly, and wear these with a broad belt and an unusual necktie. About all these accessories, you may be as original as you please. My family all wear a special tweed made in the local mills, a very narrow scarlet overcheck made on a background of natural coloured wool. I think that this is rather a nice idea, and the effect very smart, too—somewhat analogous to having a family tartan.

THE EVER-USEFUL SWEATER

I have always liked to wear a shirt in the country myself, and my sisters and I never quite gave up the custom of wearing ours tucked inside our skirts, even at the height of the jumper craze. But, just as some women lost their heads to such an extent that they would wear a woollen jumper even for luncheon at the Ritz, so now they are rushing to the opposite extreme and talk of abandoning it altogether. Personally, I can think of plenty of occasions when a sweater is indispensable, and I do not think that the woman of individual taste will allow herself to be stampeded in this way, but will always find a place in her wardrobe for the thick sweater, for riding, games, camping out, and the hundred and one outdoor activities in which the modern woman is interested. And, for the lighter-weight jersey for golf, there will always be a demand.

I think, perhaps, the secret of why the Englishwoman likes the very plain tweed and wears it so well is that she really prefers to wear something in the country that looks old, and only a suit that has been perfectly cut to begin with and that is not dated with a lot of fallals can grow old gracefully. She is like her menfolk in that she is happier in a tweed that has seasoned its first autumn. She is not apprehensive that the other women in the party will point the finger of scorn at her with such remarks as, "Just look at Mary, she's been wearing that tweed for the last two years at least," because she knows that her tweed fits so snugly across her shoulders and grips her around the hips as if it had grown there; it is as right as her country shoes that, after many polishings, have the satiny sheen of a ripe chestnut. I have even known one woman who left her new country felt hat out in the garden all night, she was so afraid it would look too new!

This form of dressing is an art that can not be acquired in a day or simply by going to the best and most expensive shops. If you are going to be in the country very much and want to look well dressed, here is an art that is essential for you to acquire.

Harris tweed, Lovat mixture, Irish or American tweed—it does not matter where you get your material, so long as you do not try to be modish when you are ordering your new suit, so long as you remember that the tweed suit is a classic, and so long as you remember that it must be cut by the very best tailor that you can find.



MUST BEAUTY COME TO TERMS WITH TIME?

As the years pass, must every lovely face yield a portion of its beauty, must every satiny throat and every youthful chinline accept the marks of middle age? Yours need not. If you will devote a fraction of each day to the proper care of your skin, you can make your youthful loveliness last indefinitely.

"Proper" care means a treatment that suits your type of skin, a treatment that guards those three places where Time most easily puts his mark. Dorothy Gray discovered that the three first marks of age are:

—wrinkles at eyes or mouth
—a crêpy texture of the throat
—a drooping of the underchin.

And so Dorothy Gray evolved simple, successful treatments for combating double chin, crêpy throat and wrinkles. Each treatment is planned so that it can be regulated to suit the different types of skin; each is readily followed at home—in just a few moments a day. The Dorothy Gray preparations are sold at leading shops everywhere. Ask for them today—and ask or write for the Dorothy Gray booklet.

When next you're in Paris, you can enjoy your regular Dorothy Gray treatment at the newest Dorothy Gray salon. This pleasant place is the whole of a lovely old house charmingly situated at 34, Avenue George V., just a few steps off the Champs Elyseés.

DOROTHY GRAY

Dorothy Gray Building

683 Fifth Avenue, New York City

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PARIS CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY



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SEEN ON THE STAGE

(Continued from page 83)

desperation—she discards her uniform, dresses herself in one of his samples, drinks, smokes, sings a hymn in jazz tempo, and dances to it with all the abandon of her cabaret days. But the close of the final act finds her back in step again singing "Onward Christian Soldiers" in regular time.

The story in different guises has served many playwrights. Mr. Nicholson has, however, put it into a new milieu. He is singularly successful in creating the shoddy atmosphere in which travelling salesmen who "make" the small towns live—their poor wit, their tawdry, ugly, excessive pleasures. Also, he has drawn some diverting types and has embellished the whole with pungent, amusing dialogue. Indeed, the dialogue and the "character" parts give the play its chief raison d'être. For, in spite of the familiarity of the theme, the unoriginal way in which the author works it out, his fidelity to pattern, and his resort to a preposterous ruse to bring about the dénouement, "Torch Song" will doubtless please many audiences.

It provides Mayo Methot with the opportunity to do some excellent bravura acting. Her scenes of religious fervour and hysteria have true feeling in them; she is not so successful in the less obviously theatrical moments. Her talent as an actress—if her work in "Torch Song" accurately reveals it—seems to be almost exclusively in the field of emotional intemperance.

Reed Brown, junior, plays the young lover with conviction. John Junior has caught well the tone, the vulgarity of the swaggerer who takes to the road—in canned goods—,possibly because it represents his idea of big adventure. Dennie Moore draws an amusing picture of a small-town girl who, starting as a cut-up, is rapidly becoming a wanton. But the honours go to Guy Kibbee. As the middle-aged salesman of "underground novelties"—embalming fluid, coffins, and such—, he gives a memorable performance; he makes the drummer both a character and a symbol. You see in him what the young drummers will be a few years hence. Kibbee has been fortunate in having the best-written rôle in the play.

If in the writing there had been more and better invention, less adherence to the regular route of technique, considerable cutting of dialogue, and had it been directed as an entity rather than a series of episodes, "Torch Song" might stand boldly beside the best of its kind—"Rain" and "Thaïs." As performed on the stage of the Plymouth, it is simply a good show—moving at times, diverting at others, uneven.

"THE 9th GUEST"

Owen Davis's first play of this season is called "The 9th Guest"—a melodrama of the kind known as mystery, although this one might conceivably be billed "an elimination melodrama," six of the nine characters die before the evening ends. In addition, a man not listed in the dramatis personæ is found dead in a closet. That, unless one spectator's memory has been deranged by witnessing the spilling of so much blood, is a record.

The première of the drama can not stand analysis. In the language of the profession, it is "full of holes." But that is true of practically all mystery plays and is of no consequence. They achieve their purpose if they hold the interest, stimulate the curiosity, thrill while they are passing—"The 9th Guest" does. It grows constantly in intensity and proves once again that Owen Davis is the most expert dramatic technician of our time.

He learned the fundamentals by building scores of the old "ten-twent'-thirt'" contrivances. But he has learned also how to adapt those fundamentals to changing conditions and demands. The result is that a play that bears his name has sureness, an exact sense of climax, progression. Furthermore, whenever the subject permits, it uses fully the mechanical equipment of the present-day stage.

"The 9th Guest" derives from an unpublished story by Gwen Bristow and Bruce Manning. Eight prominent people assemble in the Bienville penthouse in response to anonymous telegrams. There a loud, but mysterious voice—the ninth guest—speaks through a radio cabinet; it informs them that none shall leave that place alive. And, sure enough, two die from pistol-shots, two poison themselves, one is electrocuted. But in the end, the Voice is outwitted—the young lovers escape to live, presumably, fine unmolested lives together.

From such material, Mr. Davis has built a melodrama that sweeps from more or less calm speculation about the succession—which one shall be the next victim and by what means—into whirlpools of frenzied action. He extracts from his material everything it is capable of giving.

Allan Dinehart plays a difficult rôle skilfully. Owen Davis, junior, acts with deep sincerity the part of the lad who overcomes both death and the wilfulness of the girl he loves.

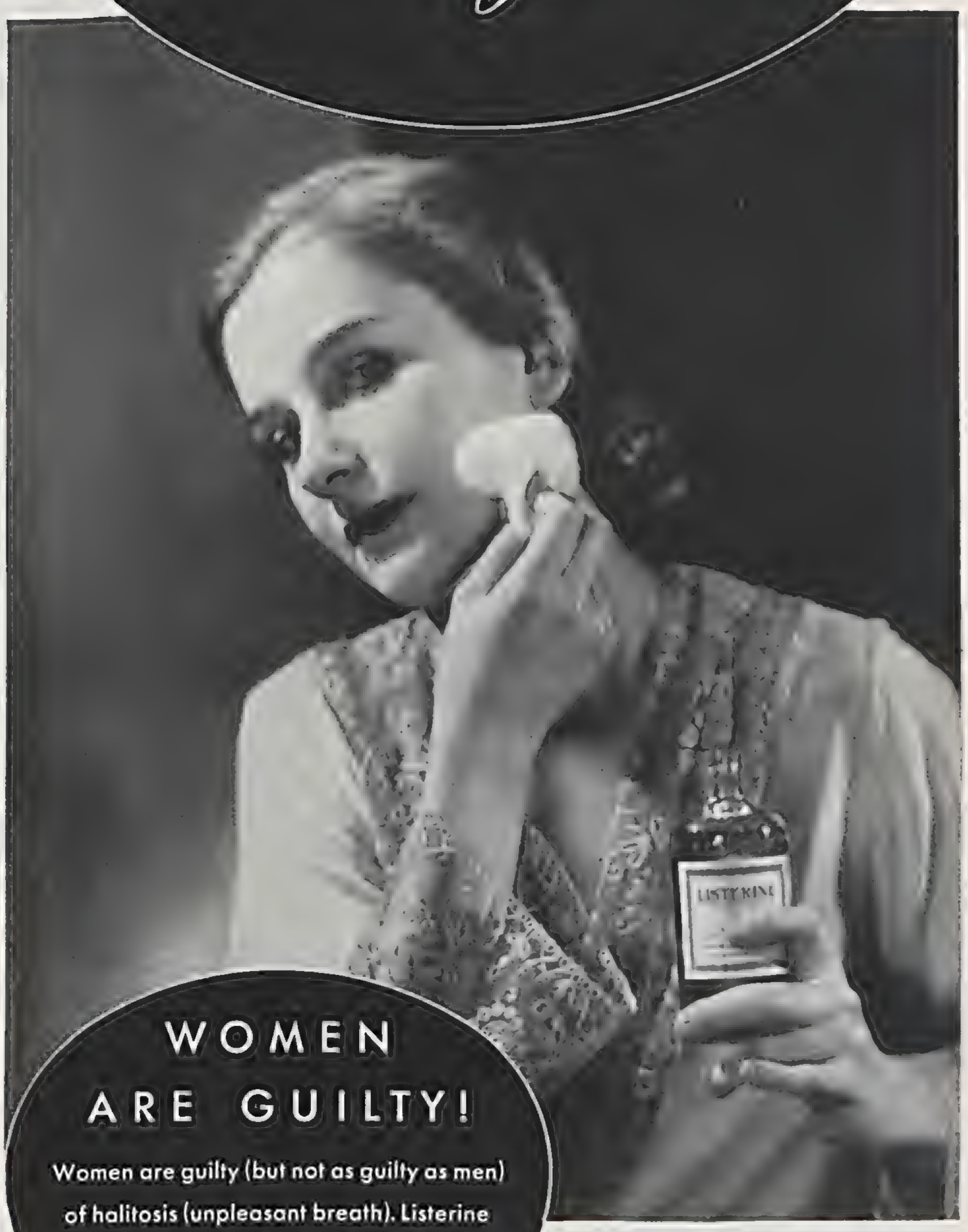
Hollywood will undoubtedly seize "The 9th Guest" eagerly. But Hollywood seems to seize anything eagerly these days. Because no perceptible improvement in the talking devices has been made in the past year—the voices still sounding hollow and not closely related to the persons to whom they are supposed to belong—, public interest is quite evidently not as keen as it was. The people who control the destinies of the pictures appear determined not to recognize the real reason for their dwindling receipts: they will not face the fact that they have an instrument capable of producing something new in the world, and they insist on regarding it merely as an old thing "improved." They use it to imitate on a grand scale, not to create. Apparently, they do not know that elaboration of an existing thing has never been, can never be, a substitute for creativeness.

"HELL'S ANGELS"

Advertised as "the first multi-million dollar picture," "Hell's Angels" bowed to Broadway one night in two theatres. A tremendously impressive spectacle of battles in the air, it suffers terribly because the makers have been too generous; it (Continued on page 126)

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MODERN HYGIENE

(Continued from page 81)

consideration for the size and shape of the mouth, other than that it should be able to get inside of it! Now, the best tooth-brushes are designed to meet the work that they must do in our mouths as carefully as dentists' instruments are designed for their special purposes. The best brushes, to-day, are much shorter than those of former years. They have well-spaced bristle tufts. And their bristles have greater resiliency. Any lay person can recognize these qualities in purchasing tooth-brushes.

Every one should possess two tooth-brushes, to be used alternately, and both to be renewed every three months. The bristles of a good brush can be relied upon to retain their elasticity and resiliency for that length of time. We should brush our teeth four times every day, for two full minutes each time, and, if we really wish to do complete justice to this rite, we will add a clock to our bathroom equipment!

Pressure should never be used upon the brush. A fast, light stroke is advisable. Dental authorities differ on the exact methods of using the brush upon the teeth, and, since some methods seem more successful upon certain mouths than others, the most satisfactory thing to do is to ask your own dentist as to exactly the way in which to wield your own particular tooth-brushes. But one point upon which every dental authority agrees, and which the average person does not realize, is the fact that the gums should always be massaged with the brush each time that the teeth are brushed, since this "physical culture of the gums" is a large factor in determining the health of the teeth themselves. In fact, a few moments spent with any authority on dental hygiene is sufficient to send us forth straight for our tooth-brushes, firm in the determination to discard casual methods and use them correctly from then on and forevermore (and to instruct our children to do likewise), so impressive and convincing are the proofs of what we can do ourselves for the health and beauty of our teeth.

The tooth-brush, in all its progress, has not neglected the aesthetic side, and most varieties, to-day, are available in a number of colours to complement our bathroom colour schemes. One newly developed brush has a supply of dental floss conveniently contained in its handle.

DENTIFRICES

When we press out a length of tooth-paste upon our tooth-brush, we think of the two as insoluble partners, probably having come into being together. In reality, dentifrices antedated the tooth-brush by centuries—not, however, in the convenient and efficacious form in which we are accustomed to them now. In antiquity, the oral toilet consisted chiefly in chewing aromatic substances and "chewing pills," and, in the seventeenth century, life was apparently a simple matter, easily dealt with, as witness this solving of the dentifrice problem.

"Keep white thy teeth and wash thy mouth
With water pure and clean
And in that washing mannerly
Observe and keep a mean."

Also, a dentifrice is recommended by Thomas Adams, in 1617, in his "General Practise of Phisicke." This consisted merely of "date stones, red coral, prepared, lupins, roots of the yellow flower-deluce beaten, made into a confection with clarified honey—and dried in the shade." Another very charming dentifrice recommended by Mr. Adams is honey rubbed on with a stick. In a treatise published in London, in 1784, "gunpowder used on a split licorice root" is recommended for a fortnightly cleansing of the teeth!

After these picturesque formulæ, it comes to us as something of an anticlimax to note that the first ingredient of modern dentifrices was liquid soap, and it was from the soap and powdered chalk that paste was formed, with powdered soap and chalk as the basis of the first tooth-powder. The creation of a perfect dentifrice is a very complex problem, since it must have the highest cleansing properties possible, yet be entirely safe for constant use on the teeth. It must have exactly the correct degree of abrasiveness, as too harsh a one would eventually wear down the teeth. It must be non-irritant to the gums. Thus, whereas, in earlier days, any corner druggist would put up a powder for you, to-day, the great manufacturers of dentifrices have dentists, pharmacists, and chemists in their laboratories whose entire time is spent in research on the ingredients and compounds. While most of us regard a dentifrice as "cleansing" in a general way, we do not recognize its ultimate function, which is to penetrate into fissures and remote places in and around the teeth and to clean any deposit away as completely as possible. If you use a paste, have it extend the full length of the brush! If you use powder, renew it at least once during the brushing.

MOUTH WASHES

Few hygienic measures are more completely satisfying than the use of a mouth wash. We know it does us good; it is thoroughly pleasant, and it takes no time to use. In our hurried, modern lives, when tired nerves react upon our digestive systems, when women smoke almost as consistently as men, a preparation to keep the mouth fresh and clean becomes an integral part of our hygienic equipment. It joins the category of tooth-brushes and dentifrices as "things you have to have."

Whereas pills were chewed to create sweet breath in ancient times (for which we have a present-day prototype in our aromatic chewing-gums), the origin of the present type of mouth wash was a formula created by a physician fifty-one years ago for use as an antiseptic solution in a hospital. It was employed by surgeons for dressing wounds and sterilizing their hands, and it was first advertised to the medical profession as an antiseptic. Even after its properties as a mouth wash were recognized, it was sold for many years only at the suggestion of physicians and dentists, and it was recommended, quite as a new idea, something "for domestic employment," by the publication, *London Hospital*, in 1890. To-day, this mouth wash is used in countries all over the globe. One of the most recent of these preparations is based on a formula that is used in hospital (Continued on page 122)

NOW—simplified for practical daily use at last—



YOUR PORE-CLEANSER

YOUR TISSUE-OIL

YOUR ASTRINGENT . . . in the cream that washes away!



To whisk out of every tiny pore its load of sticky dirt . . . to supple the tissues with nourishing oils (and goodness knows the modern skin *needs* suppling, after the drying effects of daily make-up!) . . . to wake that sluggish circulation so your face is toned as your body after a cold shower . . . *What would you give for a treatment like this—for the skin of rose-leaves and satin that it brings? You can have it—at home—every day of your life!* . . . In barely a minute, night and morning, this wonderful Cream of Pinaud's does all these things. It liquefies instantly into the pores and "floats" the tightest-packed dirt to the surface—at the same time suppling the skin with oils as delicate, as nourishing as Nature's own. Then—at the touch of water—it *washes away* . . . leaving you with a new sense of delicious cleanliness, a new freshness through all the skin tissues. The pores contract. The texture becomes exquisite. You will find Pinaud's Cream at every good drug and department store—ready to give you the wonderful effects of the new scientific method revolutionizing skin care here and abroad. PINAUD, Paris-New York.

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The contribution of Paris to the exotic requisites of the connoisseur.



Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.

MODERN HYGIENE

(Continued from page 120)

laboratories as an antiseptic mouth wash by physicians and chemists, to prevent infection during their experimental work. A recent survey showed that there are two hundred and some varieties that are now available in the United States, and these preparations can be purchased in bottles ranging from huge sizes to miniature ones to be found in the five-and-ten-cent stores. Antiseptic breath tablets are a further development from the mouth wash, and another recently introduced form is an aromatic powder contained in small capsules to be carried in the hand-bag, each one sufficient to create a mouth wash when opened into water.

In contemplating the entire matter of oral hygiene, and the amazing progress that has been made in the last twenty-five years, an interesting commentary on our present times is found in this statement from an English dental journal, "—what neither poet nor physician, satirist nor caricaturist, the weekly, daily, or even the fashionable press could accomplish by ridicule, by praise, by exhortation or by blame can at last be accomplished by means of modern methods of advertisement."

EYE-WASHES

Eye-washes have not as yet achieved as wide a reputation as mouth washes, but those who realize their virtues accord them a high place in their personal equipment. For, aside from their hygienic properties in cleansing and thus helping to prevent infection, they have a marked faculty of resting and refreshing the eyes, a faculty that is especially appreciated by those who live in metropolitan areas, amid the inevitable smoke and dust.

The eye poultices of the ancient Egyptians, containing such dubious ingredients as incense, swamp water, and ebony shavings, have grown less fantastic and more curative through the ages, as the knowledge of drugs increased, until they acquired the cleansing and soothing properties that the standard brands of eye-washes possess to-day. As has proved so frequently the case in hygienic development, the formula for one of the earliest and best known of the commercially manufactured commodities was originated by an oculist as soothing drops for the use of his own patients some thirty-five years ago.

The easiest, most hygienic, and, incidentally, the most economical method of using eye lotions is by dropping them into the eyes with an eye-dropper. An eye-cup makes a greater luxury of the rite, but the cup should be sterilized between every using, and a fresh amount of the lotion should be used for each eye.

DEODORANTS

The time when deodorants did not exist seems a period of the dark ages to the fastidious modern woman. In our hot climate and with the speed at which we live our lives, perspiration is a problem with which every one has to cope in some degree. In one form or another, a deodorant is as important to a complete toilet as a soap or a face powder. Yet, those dark ages are not much further back in the past than twenty-five years ago! That was the time when dress shields were the order of the day; when double shields and special sizes were resorted to; when women, in desperation, consulted their physicians for some prescribed remedy; when medical men, themselves, deplored the lack of effective preparations to check "hyperidrosis," which is excessive perspiration.

The earliest form of deodorant to be generally known was a cream originated by a physician who dispensed it only to his own patients and finally willed the formula to his head nurse, who, in turn, sold it in small quantities to her friends. One of the oldest and most widely popular of the non-perspirant liquids was created to meet an actual medical contingency, with no idea of the use to which it would eventually be put by women of every country in the civilized world. A physician was so troubled by excessive perspiration on his forehead that the moisture dropping onto his eyeglasses and hands interfered with his work. Another physician, working in his laboratory, developed a formula to counteract this condition. It was then used by a surgeon on his hands, to keep them free of perspiration, next by a dermatologist upon a patient whose skin disease could not be cured due to excessive perspiration. From then on, it was recommended to other doctors, to their patients, and, finally, marketed to the public in 1909. When it was first introduced, so completely new was the idea that it could only be sold by women who had used it and who went from house to house with bottles of the preparation. In 1912, Vogue made what is believed to be the first editorial mention, outside of medical magazines, to be given to such a preparation.

To-day, there are deodorant and anti-perspirant preparations available in every form and for every purpose. There are dusting powders to be used after the bath. There are creams, as pleasant to use as any facial creams, intended to deodorize without checking perspiration. There are liquids of varying strength to check, or divert, perspiration for from a few hours to a few days. Thus, it is wise for every woman to know exactly what sort of preparation she is purchasing, so that she is assured of meeting her own requirements. All good standard preparations state on their labels what they are intended to accomplish; it is up to the one who purchases them to read before she buys! Another thing to be studied carefully are the directions for application. Those who evolve the instructions have done so after research to secure the best effects, and any preparation that is worth purchasing is worth using according to directions! Even to-day, there is great misunderstanding in regard to these products. A woman who will purchase a powder or cream for deodorant purposes will hesitate to buy a preparation that will check perspiration, although she has occasional definite need for one. This is partly because we have been taught that perspiration is healthy. Probably, the story of the boy who was gilded all over, and who died (Continued on page 124)

FUR AND FABRIC FUNDAMENTALLY FEMININE AGAIN!

HERE endeth the long struggle of long lines for expression!...the mode returns to the classic beauty of soft and flowing lineaments... never in years were fur and fabric so fundamentally feminine as in these rich and regal ensembles by Stein & Blaine... here at last is a mode that lends a lissom grace to every figure...a mode interpreted with ravishing originality in every model...a mode that stirs the pulse with the recaptured loveliness of the long-forgotten beauty of clothes!

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TWO of our smart custom made coats which are exact copies of the imported models designed especially for us. These are being shown with the various suits and dresses for all occasions which complete the perfect ensemble of the well dressed child.

Gifts for the new baby. . . . Layettes. We dress the girl through fifteen years and the boy through four.

—Shoes by Delman—

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500 MADISON AVENUE
NEW YORK

NEW ORLEANS PALM BEACH

MODERN HYGIENE

(Continued from page 122)

thereupon, has worked more against the use of non-perspirants than any single factor. Like most lay beliefs, it has little logic in its application, since anti-perspirant liquids are not intended to stop perspiration, but to check it temporarily, and then only by diverting it to another part of the body, where it evaporates more quickly. The standard deodorants claim, and rightly, that they will not stain clothing, but, here again, this can be true only when they are used correctly. A fabric saturated with any liquid—even water, in most cases!—will be spotted, and the same is naturally true of a deodorant liquid. But when these preparations are allowed to dry properly, they prove the justice of their claims.

SANITARY EQUIPMENT

The adoption of a manufactured sanitary napkin is a development that is entirely new within the twentieth century. For generations upon generations, these items of equipment had been made at home. Mothers had taught their daughters how to make them. Although some manufactured napkins were being made as early as forty years ago, and had been commercially made before then in England, the demand for them was inconsiderable. But the general acceptance of this form was inevitable. Labour-saving devices of every sort were being introduced, and the modern woman is far too busy, too practical to make anything for herself that can be made for her—and made better—by some one else. The opposition that these manufactured items met at their introduction seems almost incredible to a generation that is accustomed to purchase its sanitary napkins as matter-of-factly as it does its tooth-brushes and mouth washes—a state of affairs that is certainly due in part to the foresight of manufacturers in giving their products simple names that are easy to ask for in the shops.

During the World War, a development was made, due to the shortage of surgical cotton, that provided a new form of sanitary protection. This was an absorbent material that was used as a substitute for cotton in the hospitals and that nurses in the Nursing Corps employed for sanitary equipment. When the success of this use was discovered, commercial manufacture of this type of item was begun, and, in 1920, the disposable napkin at a lower cost was introduced in America and from there to the feminine world in general.

THE INFLUENCE OF FASHION

Nothing is more interesting than to note the effect that fashion has had upon this form of feminine hygiene. As the slim, close-fitting silhouette developed, all bulkiness had to be eliminated, and sanitary equipment, like lingerie, was designed to meet the new requirements. One of the largest manufacturing firms has developed a "compact" sanitary napkin that is a marvel of compactness without sacrificing any of its protectiveness or comfort. Another has a compressed form that is folded up into an incredibly small box that can be carried in a hand-bag. Or three of these, together with a diminutive, but entirely adequate sanitary belt, are packed in a flat box that occupies a minimum of space in a suitcase. Another innovation is a roll of uncut napkins, in a package no larger than a jar of cold cream, of great convenience in packing and providing reserve supplies.

The sanitary belt has long been a recognized item in feminine equipment, and, with the disappearance of the straight-front corset, this belt began to be designed really to fit the figure. To-day, the modern sanitary belt is carefully cut and shaped. It is sized. Sections of elastic hold it smoothly in place, as a well-fitted girdle is held. It is made of any number of fabrics, from elastic webbing to satin. It is always washable. It can be had in any width from less than one inch up to the width of a wide garter belt. One of the most recent developments is a garter belt with detachable tabs that transform it into a sanitary belt. Another is a tiny belt with patent fastenings to take the place of safety-pins. All of the good ones are well made and practical.

Every measure that is introduced in the field of feminine hygiene seems fated to encounter a certain amount of resistance, before it can be accepted. The first sanitary apron, for example, was designed by a manufacturer of dress shields who realized that the protection that shields afforded could be put to other uses. But, when the garments were manufactured, it was found impossible to advertise them or to get the shops to display them. Finally, the news of this innovation reached women, printed on the back of the guarantee slips that accompanied their dress shields, and a demand was created almost immediately. At the same time, trained nurses began to adopt them to keep their skirts from wrinkling, and it was for this use that sanitary aprons were first advertised over twenty years ago. To-day, sanitary garments of every variety are available in shops all over the country, in attractive as well as practical guises.

BEAUTY CULTURE ON PAPER

One of the most recent of hygienic developments is in the field of beauty culture and has come into general use through the beauty establishment. This is the cleansing tissue, happily supplanting the unsanitary and unsightly "cold-cream rag" of other years. These tissues were ordinarily of the silky Japanese tissue-paper, and they were first brought to this country for the United States Navy, for cleaning and polishing fine lenses. A few actresses discovered samples of the tissue and began to purchase the paper direct from the importing company in five or ten reams at a time. Soon, many members of the theatrical profession had adopted them, and one of the leading beauty salons of the country introduced them in its treatments, in place of the sterilized gauze that had been used before. From there, the tissues spread to other beauty salons and to their clients.

Since then, many varieties of cleansing tissues have been created, convenient in size, compactly boxed, and varying in (Continued on page 132)



In the fall, smart women change their powder

AND THE SOPHISTICATE CHOOSES PRIMROSE BEIGE

Your skin is darkest in the fall and if you would have that natural finish, never use a very light powder unless you want to imitate the leopard. Light shades make the skin spotty. Extra dark powder ages and hardens the face. The ideal powder blends with the skin itself, bringing out all the natural light and color. It is so dreamily light in texture that it actually becomes a part of the skin. It never cakes or clogs but it clings beautifully. A luxury? Perhaps. But you can easily prove its worth by trying a dollar's worth of this $3 powder.

At all better class drug and department stores, in boxes, $1 and $3—or you may send direct to Primrose House, 595 Fifth Avenue, New York City.

primrose house

Mrs Franklin inc.



Exquisitely feminine, and typical of the season, this white chiffon evening dress has a deep décolletage outlined in velvet petals, and a gracefully flowing skirt . . . Also effective in black and colors.

NEW YORK - 16 East 53rd St. ● PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place ● PALM BEACH

ON HER DRESSING-TABLE

(Continued from page 105)

of the Du Barry preparations can be purchased at the toilet-goods counters in shops throughout the country.

The autumn breezes have an admirable way of whipping colour into the complexion, but, at the same time, as they grow colder, they are inclined to leave a chapped record behind them. Yardley of London has anticipated the season and is offering "milk of lavender," a new and needed preparation. This is a liquid cream, much like the milk of its name. A very little need be applied to the skin to afford the necessary protection against the stern elements. And this very little leaves the complexion soft and smooth, ready for an application of powder. Those who are planning to migrate southward in the season will also find it valuable in preventing or relieving sunburn.

In a tiny shop in East Forty-Eighth Street is a Viennese hair-dresser who has served a long apprenticeship under European masters and has more or less recently started an establishment of his own. This young man, Theodore by name, knows all the phases of his profession from shaping the hair with a razor to creating a finished transformation. He is the sole hair-dresser in his shop, although he has a staff to assist him in shampooing, and he lingers over each patron's head as though it were the masterpiece of the moment, as, indeed, it is. He thins out a bit of hair here, moulds it slightly there, and studies the effect from afar. Then, perhaps, he starts anew from a slightly different angle. The final result is a distinctly individual coiffure. While all of his coiffures have a simple elegance, if there is a little trick to arranging the hair at home, Theodore takes great care to explain the method, to illustrate it, and to have the patron experiment before leaving.

SEEN ON THE STAGE

(Continued from page 116)

needs cutting badly, sadly. Every important scene is carried to the point of confusion or boredom or both. That is true of both the spectacular scenes and the "story" ones. Incidentally, since the producers of "Hell's Angels" insist upon evaluating its merits in terms of money spent, one would merely be courteously adhering to their own "line" to aver that, if the story of this super-picture cost ten cents, the purchaser was cheated. The acting has the same value as the story.

"ABRAHAM LINCOLN"

On the other hand, D. W. Griffith's first all-talking picture traces the life of Lincoln simply, most of the time beautifully. No attempt has been made to embellish the epic of America's best-loved hero. Griffith has also guarded against overemphasis. The result is a picture that comes as near to fine biography as a picture can.

Much of the success of the work is due to Walter Huston's affecting portrait of the great President. He has evidently studied the character carefully, reverently, and, being an actor of uncommon ability, he is able to inject that care and that reverence into his portrayal. His Lincoln lives.

Una Merkel's Ann Rutledge has the same rare quality. Her manner of enunciating or her natural Southern drawl or a profound comprehension of the instrument into which she is talking—something makes her speech seem to come from her, to be pitched as the voice of a girl of her kind and age would be pitched.

The wits probably are calling this "Abraham Lincoln" the Re-birth of a Nation. But their laughter will not lessen in the slightest the dignity and the effectiveness of the picture.

This work proves once again—as have the Chaplin, Fairbanks, Arliss pictures—the opinion expressed many times in these columns—that the most successful "talkies" are those that carry a hero or a heroine through adventure, have no plot, and, consequently, do not require explanation. Picaresque, without the rogue connotation. It is worthy of remark, also, that that kind of picture requires a minimum of dialogue or none at all.

"ROMANCE"

Metro-Goldwyn-Mayer for one reason or another have chosen to present Greta Garbo in a talking version of Edward Sheldon's pre-War success, "Romance." The story is dated. Even if the dialogue were not stilted, it would seem so; because Lewis Stone is "featured," the producers have deemed it necessary to show the person speaking (Miss Garbo or Mr. Stone) in close-up, which excludes the person addressed from the screen.

Miss Garbo's strong, yet delicate beauty is marvellously enhanced by the costumes and the coiffure of the 'Fifties. And they in no way cover her stirring personality. Photographically, she makes of Cavallini, the tragic prima donna, a masterpiece. But Miss Garbo should not be permitted to speak on the screen until the recording machine or her voice or both have been considerably "trained."

"HOT RHYTHM"

Returning to the legitimate theatre, the only musical piece of the fortnight, Will Morrissey's "Hot Rhythm," gives the impression that Harlem must be bled white—the negro flavour is entirely missing. And, as the subtitle, "A Sepia-Tinted Little Show," informs us, even the colour of the performers is pale. The true negro abandon shows itself only in the dancing; that is excellent, but there is much too much of it.

Mae Barnes sings, acts, dances with delightful nonchalance, in striking contrast to her colleagues, who are ever smirking, bowing, grinning at the audience.

Because of too many false sopranos, pointless sketches, glittering picture scenes, an excess of everything both good and bad, "Hot Rhythm" becomes boring a long while before it ends, shortly after it begins.

Man's debt to Woman



One of the finest traditions of the human race is the sacrifice women make to bear children. Since time began, they have gladly risked health, beauty, life itself, if necessary —and seldom counted the cost. Medical science will never hold a surer claim to immortality than the record of its painstaking efforts to lighten the shadows of child-birth.

Today, motherhood is easier and far safer. And this is due not only to the modern hospital and the great strides made in obstetrics, but also to the spread of beneficial knowledge into the home, to a wider understanding of such things as diet, exercise and simple every-day care.

Since 1858 the House of Squibb has led in producing simple, trustworthy products for the medicine cabinet, many of which contribute to the comfort and welfare of the expectant mother. Into the making of these products goes exactly the same high skill as is devoted to preparing the important vaccines and antitoxins for which the Squibb Laboratories are so well known. And we count it a tribute indeed that numberless physicians instinctively specify the name Squibb when they prescribe milk of magnesia, liquid petrolatum or any of the familiar products used in the home.

Whether to meet an emergency or to fill the needs of every-day life, the Squibb label is a pledge of purity and safety . . . the guarantee of an extra value which Squibb Products have always contained: The Priceless Ingredient, the Honor and Integrity of the Maker.

Squibb Home Necessities

Many Squibb Products are helpful during pregnancy and valuable in the care of the baby. A few are described below. Your physician will advise you concerning them.

* * *



SQUIBB LIQUID PETROLATUM (Pure Mineral Oil)—an effective internal lubricant for preventing constipation . . . odorless, tasteless—non-habit-forming, non-fattening. Safe for expectant mothers and for even the youngest baby.

SQUIBB MILK OF MAGNESIA—a safe, effective antacid and gentle laxative—free from any suggestion of earthy taste. Valuable in combating hyper-acidity during pregnancy. As a mouth-wash, good for the teeth and gums.

SQUIBB COD-LIVER OIL—a pure, refined product uniformly rich in Vitamins A and D. Widely used by the expectant mother to build reserve strength and also to promote the formation of sound bones and teeth by the baby.

SQUIBB VITAVOSE—a wheat-germ sugar for milk modification, exceptionally rich in Vitamin B and assimilable iron salts. Promotes growth and stimulates the appetite.

SQUIBB DENTAL CREAM—made with 50% Squibb's Milk of Magnesia—neutralizes acids, protects as it cleans. Guards The Danger Line. Combats "gingival third decay," a form of tooth decay particularly associated with pregnancy.

SQUIBB NURSERY POWDER—an unusually fine, impalpable powder, prepared from the best Italian talc. Pure and non-irritating. Fragrant and soothing.

SQUIBB OLIVE OIL—a pure oil pressed from the finest quality hand-picked olives. You will prefer its crystal-clearness. Used by many mothers for massaging the baby.

SQUIBB BICARBONATE OF SODA—refined to an unusual degree of purity, hence more palatable and efficacious. Often recommended by physicians for an upset condition of the stomach.

SQUIBB CASTOR OIL—special Squibb processes of refining and manufacture make it tasteless, and it stays that way.

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Manufacturing Chemists to the Medical Profession since 1858

DISTINCTION



Drawn especially for Amrad Radio by John Richard Flanagan



(Right) The AMRAD SONDO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 249 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for records. Priced at $240.00, less tubes.



(Left) The AMRAD RONDEAU Model. A magnificent cabinet en-livened with exquisite carved decorations. The set is the latest AMRAD eight tube Screen Grid, Neutrodyne chassis. The new AMRAD Type 249 Dynamic power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at $150.00, less tubes.

GALILEO . . . believer in the infinite mystery of the heavens, was ridiculed by sages of his generation. He was one of the founders of experimental science . . . and Italy smiled. He sought a thing which could not be.

High in the tower of Saint Mark, when his skeptical friends slept, Galileo searched the uncharted heavens with crude astronomical instruments and plucked new planets from infinity, through the telescope he had dreamed to a reality.

Science gave him stars to play with and spinning spheres of flame. Immortal pioneer that he was, he blazed strange trails across an unknown frontier of blue . . . smiling, as he made a present of little worlds to the Doge of Venice. His was the distinction of priority and of genius unexcelled. He led the way.

Radio's restless search of space and this same infinity of blue, is singularly paralleled. There was destined to be one, of all the others, that, with splendid vision, should bring new miracles to bear . . . new worlds of speech and song from out the vastness of starry nights . . . coupled with surpassing beauty of appearance and superlative performance . . . AMRAD RADIO.

AMRAD DIVISION of
THE CROSLEY RADIO CORPORATION
Powel Crosley, Jr., *Pres.* Home of *«the Nation's Station»*—WLW
CINCINNATI

AMRAD *Radio*

When the older generation was still young St. Marys Blankets were already known and prized for their loveliness.



A miniature St. Marys Blanket in color, with deep satin binding to match, may be obtained by sending twenty-five cents, to defray mailing cost, to the St. Marys Woolen Manufacturing Company, St. Marys, Ohio

IN many a home St. Marys Blankets have long been cherished for their fleecy softness and warmth, their beauty and the years of service they render....Today, St. Marys are lovelier than ever. New weaves lend them a new fascination....as in the blanket illustrated, in which a distinctly novel effect is produced by the cluster stripes woven, the full length of the blanket, into the fabric itself....There are lovely colorings, too. ...The blanket shown here in nile, may also be had in orchid, gold, peach and other soft pastel shades....The store which shows you St. Marys will offer a tempting selection at moderate prices. Or, should you wish the utmost luxury in blankets, there are the St. Marys made of the finest wools to be found the world over + blankets of such fine quality as to appeal to the most discriminating taste.

LOVELY

St-Marys

BLANKETS

THE ST. MARYS WOOLEN MANUFACTURING COMPANY + ST. MARYS, OHIO



Favorites

In the long run, favorites are favorites because they're a better horse, or a better cigarette. You can't win purses with plow-horses . . . nor experienced smokers with anything short of the best. That's why Camels are made of the choicest, mellowest tobaccos money can buy. . . . That's why, wherever you go, Camels are odds-on favorites.



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INVESTING WITH THE DISTINCTION OF GOOD TASTE

That your home may be a place of infinite pleasure and a source of recurring pride in which to live and entertain, W. & J. Sloane provides choice selections of the finest antique and reproduction furniture, decorations, rugs and objets d'art. A home furnishing counsel, expert and of long experience in creating smart, individual interiors for many of the finest homes in the country, provides skilled treatment in accord with the dictates of individual tastes. Typically Sloane in its excellence is this alluring assembly of Eighteenth Century French and English furnishings.



W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET
NEW YORK *WASHINGTON LOS ANGELES SAN FRANCISCO*

INTERIOR DECORATION . . . HOME FURNISHING COUNSEL



Baby blankets whose soft touch is a caress . . .

Everything that touches him must be lovely in texture, soft enough and delicate enough for his warm, pink little person. Especially in woolens—only the finest seem right.

Churchill Hand-Woven Baby Blankets are exquisite. There are soft, fluffy basket weaves that even a strenuous, kicking baby will cuddle into contentedly; smoother weaves that can be tucked into creases under chubby chins without the slightest danger of chafing. There are larger crib blankets, and baby shawls and wraps. Colors are beautiful, and in a wealth of shades. They wash perfectly.

Churchill Baby Blankets make distinctive gifts. There is romance back of their creation by hand weavers in Kentucky, whose native craft has been enriched by the skill and art of India, transmitted through the genius of David Carroll Churchill. Inquire for these blankets in department store or specialty shop. And be sure to write for our booklet which illustrates them in color. A delightful discovery awaits you.

THE CHURCHILL WEAVERS, BEREA, KENTUCKY
NEW YORK CHICAGO LOS ANGELES

Booklet includes full-color illustrations of hand-woven Couch Throws, Bed Blankets and Motor Robes of rare beauty and lightness—unique creations of The Churchill Weavers

CRAFT MARK CHURCHILL

Churchill HAND-WOVEN *covers*

THE CHURCHILL WEAVERS, BEREA, KENTUCKY

Mail your free booklet of Churchill Covers, including Baby Blankets, to

Name.....

Street.....

City.....

FOR THE HOSTESS

(Continued from page 84)

meal, with the exception of the demitasse served in the living-room. If there is a dessert, it must be very light and simple—berries, perhaps, or a fruit ice. And, of course, all of this meal is prepared from the very best ingredients available and served impeccably.

Some excellent entrées and meat variations follow.

HOLLANDAISE EGGS EN CASSEROLE

A rather shallow casserole is buttered and covered with a layer of about thirty fresh asparagus tips, cooked. Meanwhile, six eggs are poached and arranged on the layer of asparagus. Just before serving, one pours over this one and one-half cupfuls of Hollandaise sauce. This quantity will serve six persons.

VEAL OLIVES

Thin veal steak is wiped with a damp cloth, flattened with a heavy knife, and cut in lengths about two by four inches. Split button or dried mushrooms are then placed on each piece of veal, which is rolled up and pinned or tied. The rolls are then floured and seared quickly in drippings not too hot, after which they are laid in a hot pan, covered with a light-coloured sauce made by diluting a white sauce with an equal amount of water, and steamed one and one-half to two hours. Small round potato balls may be put in the dish for the last half-hour, adding salt when they are put in; or tiny dumplings may be made and put in for the last twelve minutes to make the dish more substantial. Veal olives are served hot with the sauce over all.

MUSHROOM EGG SURPRISE

6 Medium-Sized Mushrooms
2 Tablespoonfuls of Minced Parsley
6 Hard-Boiled Eggs
1 Teaspoonful of Salt
A Dash of Pepper
1 Cupful of Stock or Rich Milk
3 Tablespoonfuls of Butter
2 Tablespoonfuls of Flour
6 Rounds of Buttered Toast

The fresh mushrooms are prepared, cut in small pieces, and sautéed in butter for five minutes. Over them is sprinkled the flour, salt, pepper, and parsley. The stock or milk is then gradually added, the mixture being stirred constantly. This is cooked over boiling water for five minutes, then the eggs, which have been cut in thick slices, are added. Mushroom egg surprise is served on rounds of toast, garnished with a little of the egg yolk forced through a strainer.

PEA TIMBALE

2 Cupfuls of Pease Pulp
1½ Teaspoonfuls of Salt
4 Tablespoonfuls of Thick Cream
½ Teaspoonful of White Pepper
4 Eggs
A Few Drops of Onion-Juice
2 Tablespoonfuls of Melted Butter
Cayenne

To make this delicious timbale, the eggs are beaten, the other ingredients added, and the whole turned into a well-buttered ring mould. The mould is set in hot water, and the timbale baked thirty minutes or until firm. The centre is filled with creamed mushrooms. Baking may be done in buttered timbale cups, if desired, or the pease pulp may be mixed with a very thick white sauce, put in a buttered covered mould, and steamed until firm. This is a well-liked dish.

JAPANESE EGGS

½ Cupful or More of Rice (before cooked)
3 or 4 Hard-Cooked Eggs
1 Cupful of Tomato Sauce

The rice is cooked in boiling, salted water until tender, and, when done, it is formed into a mound. The tomato-sauce, which has been prepared, is allowed to trickle down into this mound. Eggs are divided into thirds or fourths or rounds and placed into the mound hollow. Tiny pieces of parsley are used for garnishing, and the dish is sent to the table hot.

BEEF BIRDS

Thin round steak is wiped with a damp cloth, rubbed with lemon and a garlic clove, and cut in pieces about four by six inches. After each piece has been flattened with a knife, a half slice of bacon is laid over it and covered with soft, buttered crumbs and minced parsley, onion, or celery. Each piece is then rolled and tied both ways, seared in hot drippings, and steamed two hours with a brown sauce covering the birds.

SCOTCHED EGGS

½ Cupful of Minced Meat or Ham
½ Cupful of Dry Crumbs
⅛ Teaspoonful of Cayenne
1 Hard-Cooked Egg
½ Egg, Uncooked
½ Cupful of Milk

The milk and crumbs are cooked together, adding seasoning and minced ham. After this has been removed from the fire, the uncooked egg is added and the mixture slightly cooled. This paste is then rolled around the egg that has been scored, allowed to stand a while, and fried in deep fat. One egg may be prepared in this manner for each guest.

ESCALLOPED CHEESE

3 Slices of Bread
⅛ Teaspoonful of Mustard
⅛ Teaspoonful of Salt and Pepper
1 Cupful of Milk
1 Egg
Cheese Cut in Tiny Pieces or Grated

Three or four slices of bread are buttered and cut into small cubes. A baking dish is greased, and the bottom of it is covered with one-half of the cubes, making a solid layer. A layer of tiny cubes of cheese is then added, on top of which is placed another layer of bread cubes, buttered side up. An egg is beaten, the seasoning mixed with it, and the milk added. This is poured over the bread and cheese, allowed to stand ten minutes, then put in a slow oven, about 250°. The baking dish should be covered. When the cheese has risen and the mass is fluffy, the cover is removed, and when it is like custard, it is ready to serve.

CURRY OF MEAT

2 Cupfuls of Diced Meat
Finely Minced Onion to Taste
¼ Teaspoonful of Curry-Powder
4 Teaspoonfuls of Soft Crumbs
Salt to Taste
1 Cupful of Stock or Milk
2 Yolks
Lemon-Juice
2 Tablespoonfuls of Butter
½ Dozen Almonds

The sliced onion is cooked in butter on asbestos until slightly browned, the milk, crumbs, curry-powder, salt, and pepper are (Continued on page 132)

"Everyone who understands beauty care takes Kleenex as a matter of course"

Screen stars—wise in the ways of beauty—find Kleenex indispensable for removing cold cream.

Virginia Valli



WHY is Kleenex in the dressing room of almost every star in Hollywood? On the dressing tables of charming debutantes? In up-to-date beauty salons?

Because, as Virginia Valli says, "It's the modern, sanitary way to remove cold cream and make-up."

Kleenex *is* the modern way. How much daintier, more feminine, to use an immaculate tissue than a germ-filled cold cream cloth!

With Kleenex there's no rubbing the skin. No stretching it, which experts say induces large pores and wrinkles. You just *blot*. Along with the cream come embedded dirt and cosmetics—which harsh cloths often rub right back into the pores, to cause blackheads and start infections.

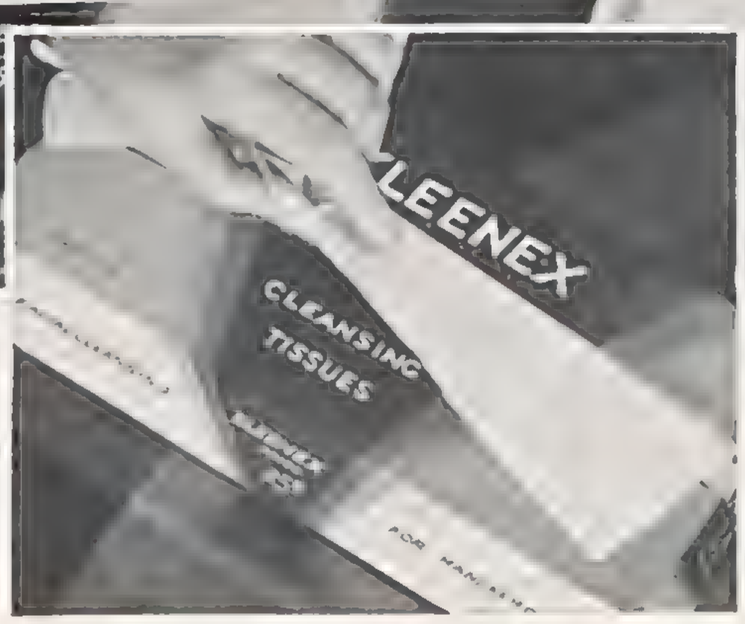
Kleenex is simply discarded after using. There's no stained or ruined towel to tell its story of improper facial care! If you don't know Kleenex, start today to give your skin the care it deserves.

Try Kleenex for handkerchiefs

The modern idea is to replace handkerchiefs with Kleenex, especially during colds and hay fever. Kleenex is so much more sanitary. You use it just once, then discard it . . . thus avoiding the unpleasant damp handkerchief, with its danger of reinfection.

And think of the laundry saved! Kleenex is far, far less expensive than the cost of laundering handkerchiefs. It is perfect for children, and for office-workers. The tissues are soft, gentle, soothing, delicate and marvelously absorbent. Ask for Kleenex at the toilet goods counter, in any drug, dry goods or department store.





Two sheets at a time

This modern box gives you two delicate tissues at a time, the correct number for a treatment. Ask for Kleenex in white or delicate yellow, pink or green. Or select a sparkling bouquet of colors, for different rooms or different moods! The colors are guaranteed absolutely safe and pure.

TRY KLEENEX FREE!

Send this coupon for a free sample of Kleenex . . . a full week's supply. Try it for both removing cold cream and for handkerchiefs. You'll be delighted. V-10

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill.
Please send a sample of Kleenex to:

Name .....

Address .....

City .....



NOT THESE, BUT . . . .

DURING THE SUMMER, you let up on your beauty regime — too hot, too tired, too busy having a good time . . . Now you climb into these elegant new creations Paris has given us — and you feel like a gypsy in masquerade.

Don't think you have to get out the old ball and chain—a shelf-full of bottles and a heart-full of groans. Put your best three-fifty on Geranium Cream and set aside two minutes night and morning.

Two minutes (p.m.) . . . Pat on, massage, leave as is . . . Smooth and cool as silk, with a fresh, clean perfume . . . Skin begins to clear at once—softer texture, evener color, fewer imperfections, no circles under the eyes. "Squint wrinkles" from sun and wind fade gradually. Contours improve. Soon, you're years younger.

Two minutes (a.m.) . . . Pat on, smooth in, rub off to leave the thinnest fragrant film as make-up foundation . . . Rouge blends (we're using it again with the feminine mode.) Powder never skids. Nose turns off the headlights . . . And the good work on general uplift begun at night goes on all day . . . . . every day.

. . . . . IF your favorite shop doesn't stock Geranium Cream, send three-fifty for six months' supply to Produits Nina, 580 Fifth Avenue, New York.

. . . . . IF you have special beauty problems, write Miss Nina Nestor at the same address. What she doesn't know about the skin hasn't been invented.

this

· GERANIUM CREAM



MODERN HYGIENE

(Continued from page 124)

price down to the small boxes of standard brands to be had at the five-and-ten-cent stores. Their thorough work in cleansing the skin, coupled with the ease with which they can be used and thrown away, is typical of the efficiency and speed of modern facilities. And their hygienic aspect makes "a box of cleansing tissues with every jar of cleansing cream" something more than a selling slogan.

A supplementary development to cleansing tissues is sterilized facial cotton, and this is an innovation that has been introduced only within this year by a company known for generations as the great manufacturers of surgical dressings in the country. Every woman needs little pads of cotton for applying lotions and tonics, and the sterilized cotton, which had been manufactured for years for physicians, was being purchased by beauty salons and individual women for their own use. So, a new form was devised, the same sterilized cotton as is supplied to physicians, cut into convenient squares and packed in a convenient manner, another hygienic facility in the pursuit of beauty.

FOR THE HOSTESS

(Continued from page 130)

added, and, after this mixture is removed from the fire, the well-beaten yolks of the eggs and the meat are added. The curry is then put into buttered ramekins. Lemon-juice is squeezed over the top, the finely chopped almonds sprinkled over all, and the curry is baked in a moderate oven about ten or fifteen minutes.

ASPARAGUS SOUFFLÉ

A rich white sauce is made with evaporated milk, flour, and butter (four tablespoonfuls of butter to four of flour), one cupful of milk, and three eggs. This sauce is seasoned, and, when it shows shiny on the top, five well-beaten eggs and one and one-half canfuls of asparagus tips are added. This is poured carefully into a buttered baking dish, which is put into a pan of hot water and baked in a moderate oven for an hour. To determine when it is done, one may put a silver knife into the soufflé, and, if the knife comes out clean, the dish may be removed from the oven. It should be allowed to cool slightly; then it is turned out on a dish and sprinkled over with more asparagus tips and chopped parsley and dotted with melted butter and a dash of paprika. This quantity serves eight.

DEVILLED POACHED EGGS

2 Pieces of Buttered Toast
Paprika
Cayenne
2 Tablespoonfuls of Water
½ Tablespoonful of Butter
2 Eggs
¼ Cupful of Ketchup
½ Teaspoonful of Worcestershire Sauce
½ Tablespoonful of Mustard

The ketchup is put in a steaming pan to heat with the water, Worcestershire sauce, mustard, and cayenne. This is stirred well together before heating, and butter in small pieces is added. When this has come to a boil, the eggs are broken in the sauce, care being taken that the yolks do not break. The whole is cooked with a cover on until the whites of the eggs are set, then sprinkled with paprika and served on hot toast. Ingredients may be increased proportionately.

WELSH RAREBIT AS MADE IN WALES

Alternate layers of slightly cooked bacon and cheese cut in small pieces are placed in a heavy casserole, the bacon on the top and on the bottom. This is cooked slowly in an oven until puffy and brown.

L. H. F.

NEW YORK WINTER FASHIONS

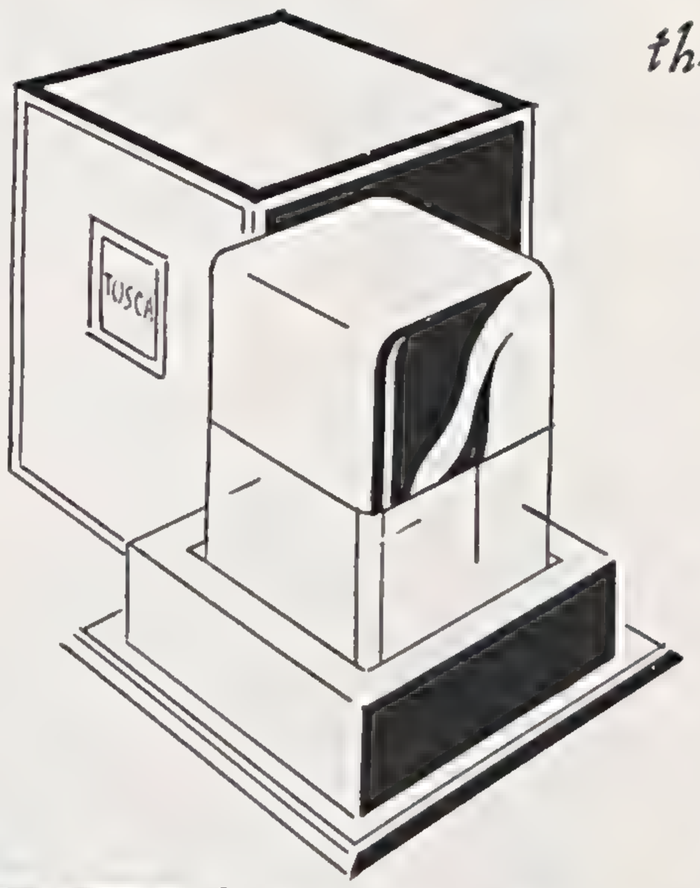
Paris has proposed an enchanting new mode described in this issue and the preceding one. It has infinite novelty and bewildering variety. But what, out of it all, will the chic American woman select and wear? What is best suited to her type and her life? Is it all available in New York—and, if so, in what shops? All of this is answered in the next issue of Vogue, the New York Winter Fashions number, dated October 27 and out on the news-stands on October 25. In its pages, Vogue tells which of the Paris models have been selected by the best of the New York shops—selected by buyers whose years of experience have taught them to know just what the smart American woman wants—what is becoming to her, what she needs for her activities, in town and out. There are innumerable illustrations in this issue—of charming new evening gowns and wearable new daytime costumes, all chosen with Vogue's fashion authority.







The conductor's baton gives its warning double rap—as if by magic, anticipation fills the air with silence. Massive curtains are drawn apart, revealing an incense laden ancient church. Then, the clear voice of Cavaradossi—"When the stars were brightly shining and faint perfumes the air pervaded—" Thus the artist lover, in ecstasy, pours out his soul to his beloved Tosca. Today the delightful new perfume, Tosca, re-enacts for feminine charm, the irresistible attractiveness of its romantic namesake . . .



Tosca

The Perfume of Romance

FERD. MÜLHENS, COLOGNE O/RHINE
U. S. BRANCH: FERD. MÜLHENS, *Inc.*, NEW YORK, N. Y.



BRIGHT WITH

SILVER

Even without the medallion, identifying symbol of a Fromm Pedigreed Silver Fox, a super abundance of silver tells the observer that here is the genuine product of twenty-one years of scientific straight line breeding. Fuller, silkier, more silvery . . . each of these is a masterpiece of fur. Your dealer will show you his share of the 4000 available pelts . . . A free booklet will be sent you on request.

FROMM Pedigreed

SILVER FOXES



BE SURE MEDALLION IS INTACT ON THE SCARF YOU BUY. YOU REMOVE IT...AND RETURN IT TO FROMM BROS., FOR PEDIGREE CERTIFICATE DESCRIBING THE SCARF YOU HAVE PURCHASED.

FROMM BROS., HAMBURG, WIS.

INFORMAL RIDING-CLOTHES

(Continued from page 89)

probably is thinking of the fact that he will have to make you another pair of boots in the near future because there is no durability to it. In winter, you would find boots made of this leather agonizingly cold.

Another important thing that I almost forgot is this: have the feet of your boots larger than the size you wear in an ordinary shoe. First, because in cold weather you will need more than one pair of socks to keep you warm. Secondly, heavy socks are often more comfortable in any weather, as they prevent chafing, for the very nature of a boot tends to cause a certain amount of friction on your heel, especially when walking. Lastly, it is an optical illusion that a boot with a large foot makes the leg appear smaller. In time any boot begins to wrinkle and thus loses the height so necessary for smartness, and so another factor in favour of black leather is that it can be boned and the wrinkles pressed out, while the surface of brown leather is completely ruined if this is done. Have your boots treed and cleaned (and boned, if black) immediately upon taking them off.

A LAST FOOT-NOTE

One more thing, and then I shall have finished with the boots. Have your bootmaker make them so high that when you first wear them they will cut a bit under the knee, because, as I have said before, they will soon wrinkle a little, causing them to drop, and it is an unpardonable sin to wear a short boot. They must, also, fit around the top like a glove. In fact, they should be tight enough all the way down so that they will be difficult to get on. Look in the mirror afterwards, and you will not regret all your trouble. If you will shake a little powder inside of the boot first, it will go on much more easily. Always wear a pair of narrow garters and run them between the two top buttons of your breeches—the buttons will keep them in place. Spurs are optional, but they do "dress" your boot, and, when worn, must meet counter of boot and have a short neck. I advocate the "wish-bone" spur always, as it is much better fitting. Never wear chains; you are not in the army.

Now for the jodhpur and riding-shoes. There are two styles of jodhpur shoes or boot that I like: the traditional one with the strap around the ankle, fastened with a buckle on the side (although this is inclined to give one's foot a rather untidy appearance), and the other that is made like an Oxford with a tongue of heavy leather that comes up high enough in front to protect your instep from the stirrup. I personally prefer a high, laced riding-shoe. To my mind, it is not only much more comfortable, but definitely smarter. This riding-shoe must be an inch or more higher than the ordinary high shoe in order to prevent a gap when gaiters are worn. These may be made of brown or black heavy leather, whichever you may prefer.

My advice about "good" boots also concerns your coats and breeches; in fact, everything that you buy. Go to the best shops always. Cut is everything. Do not mind paying the price! It will be worth it in the long run. If you want a pair of jodhpurs to slip on for hacking around the farm or for an early morning school, have them made of a material heavy enough to keep their shape. Wear a pair of brown leather garters not less than an inch and one-half or more than two inches in width, with buckles to the inside of the shin-bone. They not only keep your jodhpurs from turning, but give you a better grip in the saddle. Leather against leather contact. Do buy a pair of deep creamy yellow riding-breeches made of cavalry twill or Bedford cord, also a pair of lemon-yellow ones and a pair of reddish brown ones, made of either of the two cloths I have mentioned. Don't ever dare appear in a coat and breeches of the same material. You would look as if you had borrowed your chauffeur's uniform. Just thinking of that type of "ensemble" reminds me of another very important warning. Please, dear, have your man tone down your brown boots and shoes with saddle soap and linseed-oil or a patent darkening as soon as you buy them. Nice new "yaller" boots go with the above get-up; you want them to be a dark reddish brown.

Back to the breeches again—have sufficient peg or flare at the sides to ensure comfort in the saddle, but do not carry the comfort idea to the extreme, or you might look as though you were ready for a parachute jump. Don't look like Annette Kellerman either! Be sure that they button on the inside of the leg.

A RIDING COMBINATION

I have just bought a perfectly marvellous pair of breeches and gaiters combined. They are exactly what I need, as I hate to be bothered with boots or gaiters in the early morning. I am always much too sleepy. They are made of cavalry twill with a long leg fitted and buttoned like a legging. (These are illustrated on page 89). They are awfully comfortable and, I think, smart, too. If you would rather have them made of Bedford cord, they would look just as well.

When you order your coats, see that your tailor shapes them a bit at the waist so that they fit snugly, but not too tightly, with a moderate flare in the skirt and a single vent in the back. The coat must not measure less than eight inches above the knee. Be careful—not too short, either. Tweed or gabardine are the best materials in brown, tan, or grey. A coat made of a well-known Scotch weave, called Glenolcott plaid, in grey, is absolutely stunning. For summer, you might wear natural or white linen or heavy silk (Assam Hindu silk that can only be secured at Hertz is excellent) made on the same pattern as your other riding-coats. These summer coats may be made, if you wish, with two inverted pleats in the back from your shoulders to waist-line, a sewed-on belt across the back, and four patch pockets—in the style of a Norfolk jacket. It is wise always to have at least one fitting on the tailor's "dummy horse," because clothes never hang the same when you are on a horse as they do when you're standing. Your waist-line should be made lower (Continued on page 136)

THE HANDS OF THE HOUSEWIFE



BECOME THE HANDS OF THE HOSTESS



WHEN company comes, are your hands dry and harsh from washing vegetables? Are they pitifully red and rough from "fixing three meals a day"? Very likely —unless you keep them soft and white with Hinds Honey and Almond Cream. Make a practice of keeping a bottle of Hinds on your handiest kitchen shelf. Reach for it at the end of every hand-roughening job. The last thing at night, too, rub it in freely. This soothing lotion will soften and protect the most delicate skin. Do get a bottle from the nearest drug counter and see for yourself. The first few applications will show that housework hands can be *lovely* hands.

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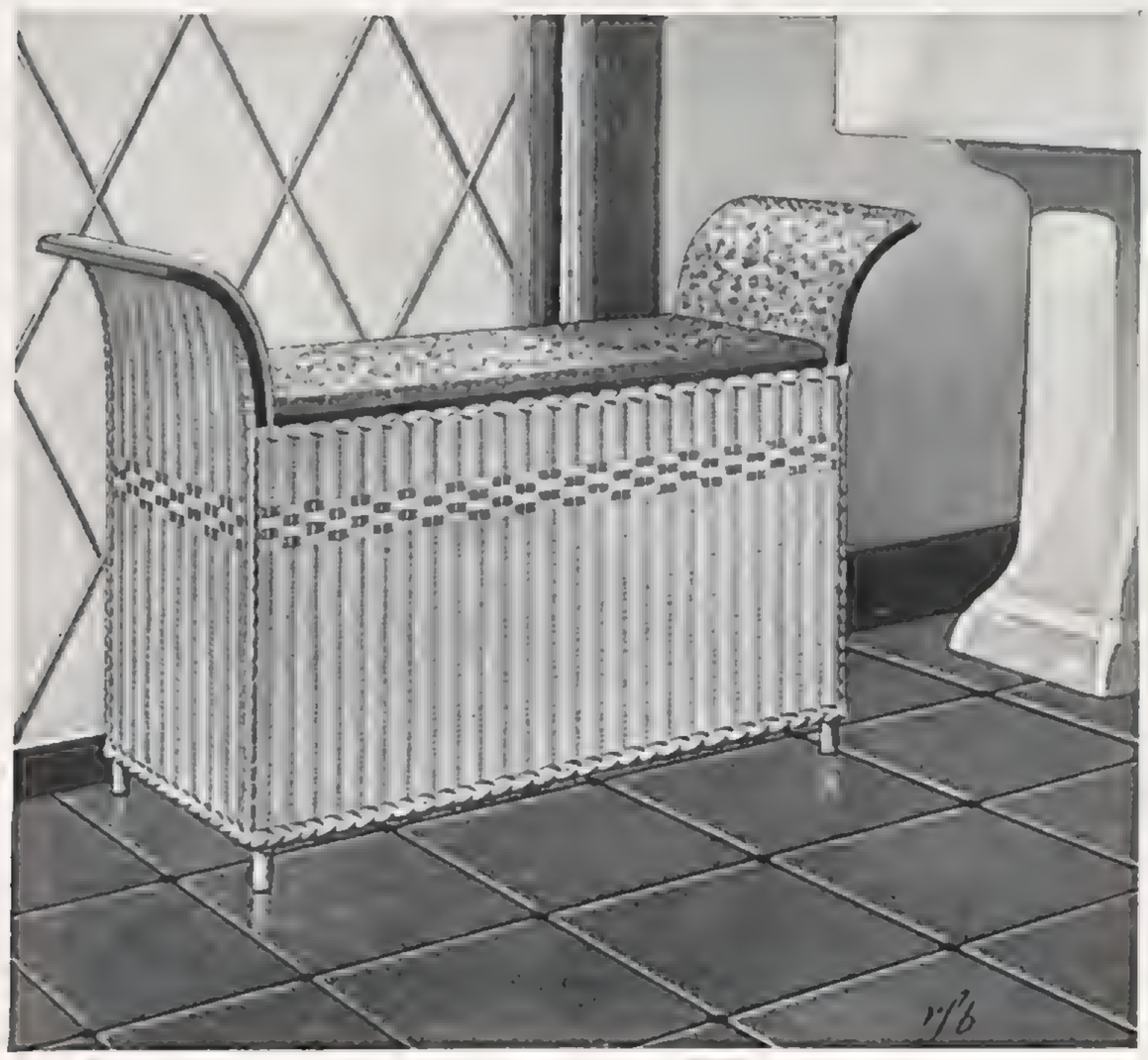
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F. A. WHITNEY CARRIAGE CO.

Makers of the famous Whitney Baby Carriages Leominster, Mass.

INFORMAL RIDING-CLOTHES

(Continued from page 134)

than your natural one, as riding tends to raise your coat.

When you buy shirts, get men's, with soft collars, and order a few coloured as well as white ones. Wear a four-in-hand tie and a collar pin. Nothing looks worse than the points of one's collar waving in the breeze, and please do not wear a lavish stock pin on your tie. Wait until you wear formal hunt clothes and a stock; then you may wear your Christmas gift, or whatever it is, providing it is not a tremendous affair and very fancy. I know I sound like an ogre, but I do want you to be correctly dressed.

While I think of it, I shall give you the names of a few of the shops I, myself, patronize. Maxwell in London for boots and shoes; but, if you do not want to wait several months for your boots, why don't you try Turtill and Lloyd, of New York? I have never gone to them, but I have seen their work, and I think they are one of the best in this country. Go to Brooks Brothers for your shirts, ties, bowlers, gloves, and other accessories. "Bill Wright's" shop in New York will charm you. He has so many unusual things and everything to perfect your equipment. Kitty Penn-Smith is a great authority on riding-clothes and can always be consulted at Abercrombie and Fitch's, where there is an excellent riding-department.

Why don't you go to Dobbs's for your felt hats? Get a tan one, a grey, and a brown one with a snug-fitting crown and a brim about one and a half to two inches wide. Won't you please wear the brim turned down all the way around? It looks so much more workmanlike. Never, never wear a hat on the "cloche" type; nothing looks worse than a "dress" hat with riding-clothes. I always buy my bowlers at Brooks, and I get the Herbert Johnson—"Quorn." I think it is an excellent model, as it has a nicely sized crown and a narrow brim with not too much roll to it. It is a perfect style for ladies astride. But, if you do not get a "Quorn," buy one as near that pattern as possible. You had better wear a hat cord, as a bowler is apt to come off far more easily than a soft hat, and it will save you dismounting quite often.

IMPORTANT ACCESSORIES

I nearly forgot to tell you about your gaiters, otherwise known as leggings. There are several very nice kinds, and, to my mind, one can never have too many pairs. For a person with "a good leg," there is really nothing smarter for hacking, cub hunting, and informal wear at shows. A box-cloth legging or a pair made of natural-coloured canvas are excellent, and I love the ones made of light canvas or heavy linen that have been bleached until they are almost pure-white and worn with black riding-shoes. Brown leather leggings are smart, too, but please, please have them buttoned. Buckles and laces are too dreadful, in my opinion. If you have a good man for your boots, buy a pair of buckskin gaiters, for when they are well taken care of they are splendid.

As to gloves, brown leather ones are very good, but, in summer, I wear a natural chamois or buckskin or a string glove in white or yellow. For winter, you can buy the string gloves, in lemon-yellow or white, lined with wool, and they are very warm. With a string glove, you are able to grip your reins when they are wet much better than with any other—that is why they are also called "rain" gloves. They will be convenient when you start hunting, because a real fox-hunter never pays any attention to the weather. Be sure that your leather gloves have all sewing and seams on the outside.

You want to order several waistcoats. Have one made of a buff-coloured cloth, another with a brown-and-white check, and a black-and-white one, too; also get at least two made of smart plaids.

Do get at least one overcoat made exactly like a man's. I have one in dark blue, double-breasted. A "polo coat" is very convenient for knocking about. I have seen so many women really well "groomed," perfect as to boots, coat, and breeches, but wearing a dress coat with a fur collar and cuffs.

SMART COMBINATIONS

I am now going to give you a few combinations that are appropriate for outdoor shows and indoor afternoon shows, as well as for cub hunting and hacking. Do not think for an instant that, just because your boots were made by the best bootmaker and your coat and breeches by the best tailor, you may mix them at will.

1. A brown felt hat, brown coat, tan breeches, green, blue, or tan shirt with soft collar to match, and tie of contrasting colour form one smart combination. (Don't forget the collar pin.) With these, brown boots or gaiters and brown shoes are appropriate.

2. A grey felt hat, grey coat, blue, pink, lavender, or grey shirt with contrasting tie, red-brown or lemon-yellow breeches, and black boots form another perfect habit. With this combination, you may wear gaiters and black or, if you prefer, brown shoes.

3. A brown or tan felt hat, tan coat, red-brown breeches, blue, green, or lavender shirt, contrasting tie, brown boots or gaiters, and brown shoes harmonize well.

One more thing—do wear your hair brushed back. If you had a bob, you could wear it just like a man, but, as you have not, brush the sides back and make a small knot at the nape of the neck—when you wear a bowler. Tuck in growing hair all you can. With a felt hat, put your hair underneath the crown. Stay away from the painted doll stuff. A cupid's bow mouth looks very charming in the evening under the moon, but it looks absurd on a horse.

I can't tell you how much fun I've had writing this letter to you. I have always longed to have something to say about what women should wear when riding!

When you decide to take up hunting and showing seriously, be sure to tell me, and I will send you a list of the correct formal attire. I wish you the very best of luck, Anne dear, and I only hope that you will get as much pleasure in selecting your clothes as I have had in advising you.

As ever,
Peggy



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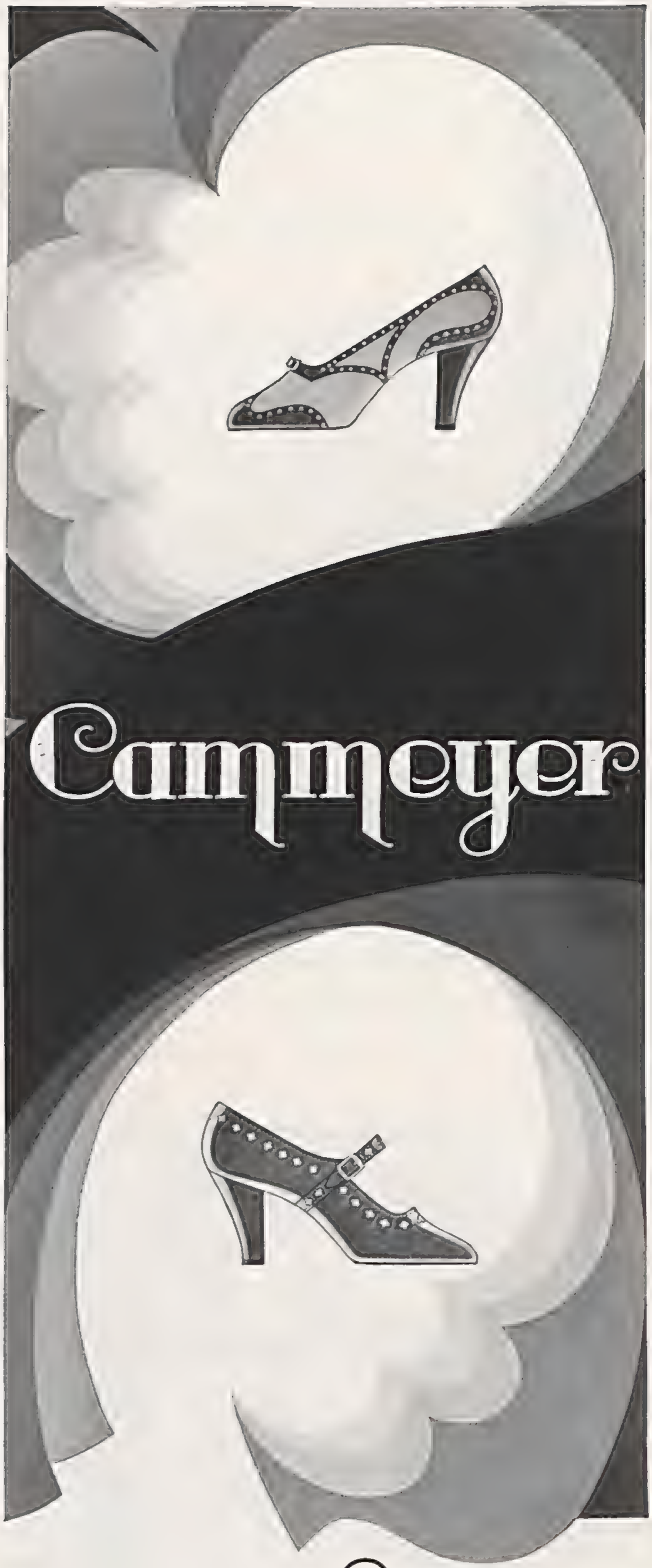


HER WEDDING WAS SMART IN EVERY DETAIL

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SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK

PARIS...
DRAWS ITS OWN CONCLUSIONS

(Continued from page 59)

EACH WOMAN MUST DECIDE HER WAIST-LINE AND THE LENGTH OF HER SKIRT FOR HERSELF

• Cling to your natural waist-line, and you will make no mistake, though it varies slightly in each individual case. If you have a young and slender figure, the Empire line for evening, featured by Molyneux, may be your special delight. Patou drapes his dresses up just a little in front, and the evening bodice, at Worth, is a trifle shorter than it is usually shown. Hem-lines are only interesting when a skirt wrapped with an upward movement gives a shorter effect at one side, the under-section maintaining its straight line.

The length of the skirt may determine the formality of a dress for day, but it varies according to the individual and the dress. Length is no standard of formality, so far as the evening mode is concerned. Many of the informal dresses are ankle-length or shorter, and Chanel's really important dresses definitely clear the floor. Trains exist, but they are the exception. It is the fabric and decoration of a dress that make it a *grande robe*, and the length is settled by the cut. The unbroken silhouette must be shorter than the one with its line broken by peplums, tunics, or tiers.

AN ORGY OF BREITSCHWANTZ AND ASTRAKHAN

• We are having a perfect orgy of breitschwantz and astrakhan. But all the supple pelts are being used. It's the real thing, however, or none. Dyed imitations won't do for this luxurious mode.

Beaver and unplucked otter for country wear and for town. Astrakhan and caracal, galiak and Hudson seal for general day wear; breitschwantz and ermine—white or dyed black—for afternoon. Silver fox, used as a border, lends its magnificence to wraps for late afternoon and evening. Ermine, sable, and marten are the evening's pets. Fortunately, for some, a short strip of luxurious fur can often be used with as good an effect as yards of the same thing.

FUR, ON OCCASION, DROPS AWAY FROM THE NECK

• Used in a new manner, as a border, fur may be relegated to the bottom of a jacket or to the lower edge of a scarf. Fur is even more effective, for that. Chantal edges the rose kasha collar of a black woollen suit with a strip of black galiak (illustrated on page 73), and Mirande edges the draped fabric cape collar of a dark green coat with a narrow beaver strip.

The fabric scarf collar edged with a strip of fur is beautifully illustrated in the Maggy Rouff coat shown on page 69, and Molyneux is showing very smart wide scarfs, to match a woollen dress, bordered by fur along the long lower edge, as shown in the photograph of Gertrude Lawrence on page 64. A fur-bordered scarf collar may be a romantic adjunct to a long evening coat.

THE FURLESS COAT OR SUIT IS ULTRA-CHIC

• That's because we are so nearly surfeited with fur that its complete absence is, by contrast, something of a relief. The furless coat or suit is decidedly the smartest thing for country and for morning wear, and Vionnet makes furless coats with such sophistication of cut that they can be worn all day in town.

Sometimes, as at Augustabernard, you find a fur collar on the dress instead of on the coat, and Schiaparelli is apt to replace fur with kid, as shown on page 35 in the September 29 issue. Lelong puts a dark brown suède collar and yoke on a rust-brown broadcloth suit, and (Continued on page 140)



"BEAUTY LIKE THAT, AFTER YEARS OF THE TROPICAL SUN"

"The second curtain was down before I found her, but sure enough, it was Martie. She's flown from Cairo to the Cape since then, and hunted on the veldt (you must have read about it). You wouldn't believe it, Phil . . . beauty like that, after years of the tropical sun."—From the letters of an English traveler at home.

That Famous English Complexion is Guarded by one simple Beauty Treatment



SHE rides to hounds; she flies her own plane; she golfs in the cold, raw wind; she does all the things that are supposed to *ruin* feminine skins, and yet the Englishwoman is famed in two hemispheres for her glorious complexion. She hasn't the time to spend hours at her dressing-table, either, and so to preserve her radiant beauty she has settled upon one simple, effective treatment.

It consists of just three preparations: soap and cream and powder. To produce such results they are necessarily the finest obtainable. But that is only another way of saying they are Yardley's—Yardley's English Lavender Soap, Yardley's English Complexion Cream, Yardley's English Lavender Face Powder. And lately, all three have been made available to American women.

You will use the soap to begin the cleansing which English Complexion Cream will complete. The cream will dislodge all the imbedded dust and lift it gently to the surface. Then you will wipe away the accumulation with cotton moistened in Yardley's Cleansing Lotion. Allow a second layer to remain on all night, to nourish the skin. In the morning, use English Complexion Cream as a powder foundation. Smooth on a liberal coat, and wipe away the unabsorbed surplus with water and an ordinary face cloth. Then apply Yardley's English Lavender Face Powder to give your skin the final caressing touch of loveliness. Would you like a complimentary copy of our booklet, "Complexions With an English Accent"?

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Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed pot, $1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



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AS A TISSUE CREAM

Marie Earle's Essential Cream is wonderfully soothing, softening and rejuvenating. Time, weather and city grime steal the natural beauty oils from your skin. The precious ingredients in this cream are so like these lost oils that they are quickly, eagerly absorbed deep into the underlying tissue. The fine clear silken smoothness of a radiant young skin is built up again. Tell-tale wrinkles soften, shadows of age and neglect melt away. From the first few days of faithful use you can see the new beauty and youth this one matchless cream smooths into your complexion.

Marie Earle Essential Cream at the better stores $1.90.

For rejuvenating home treatments, Marie Earle's Basic Treatment Sets—Essential Cream, Cucumber Emulsion, and Lotion for your type of skin. For dry or average skins $6.00. For oily skins $7.25. If you cannot obtain in your city send check to Marie Earle, 660 Fifth Avenue, New York City.



PARIS...

DRAWS ITS OWN CONCLUSIONS

(Continued from page 138)

Chantal depends upon originality of cut, alone, to give a furless coat its chic. Régny uses plaid revers (illustrated on page 47 of the September 29 issue), and Mirande follows the surplice closing of many of her suits and coats with a vivid contrasting woollen scarf.

SHOULDERS ARE GIVEN MUCH THOUGHT

• Even when one of the new raglan cuts smooths and flattens them down to such an extent that the emphasis at this point may pass unnoticed to the casual eye. The raglan cuts are as complicated and varied as the rest of the mode, and they are most interesting as applied to the clothes for formal wear.

Coats and dresses and coat-dresses and suits are frequently developed from this raglan line. Sometimes, the sleeves will be a continuation of a yoke, and, in the Lucile Paray coat-dress, on page 72, the sleeve and a part of the bodice are cut in one. Sometimes, it is difficult to distinguish between a raglan cut and the kimono sleeve. A plaid surah dress from Redfern and some of the Lanvin dresses for afternoon are made in this way.

Spreading collarettes emphasize the shoulders in a more deliberate way, and the narrow black breitschwantz epaulettes that Augustabernard has encrusted across the shoulders of a vivid green suit also concentrate attention at this point. Goupy, Molyneux, Mirande, and Augustabernard each have their own version of the collarette, which is an important item of the mode: they are pleated or finely tucked, and sometimes they are wide and supple enough to be draped up in front.

SLEEVE INTEREST

• There's more individuality to be found in sleeves than in any other part of the mode. Sometimes, it is concentrated between the elbow and the shoulder; sometimes, it appears right at the elbow; and then, again, it is found between the elbow and the wrist.

Frequently, sleeve interest makes itself known through width, but the fulness should be handled with some discretion and restraint. Lucile Paray introduces slight fulness just below the shoulder, by setting a narrow sleeve into a loose raglan cut. Just-above-elbow interest is seen at Martial et Armand and Redfern. Pin tucks right over the elbow are used by Augustabernard.

Patou develops sleeve interest in a very subtle way, between the elbow and the wrist. Enormous draped fur cuffs may carry (Continued on page 142)



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ON one of the Samoan Islands in the South Pacific is a training school for native boys maintained by an English missionary society.

There is no electric current, no telephone and no radio at the mission, and if one wants authentic time he must go twelve miles for it.

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The highway of historical jewels strung on a golden cord of desert sand



VERANDA OF A "TRANSAT" HOTEL

THE Mediterranean and Sahara, blazing gold beyond the Pillars of Hercules... the Phoenician galleys slipping, with oars muffled to their secret coves... the songs of Mutamid, that Arab king of Seville... fair-haired Vandals who under Genseric left here a legacy of blue eyes and ruddy skins... the fervor of those impassioned armies who, with Musa Ibn Nebi, carried the faith of Allah from the Red Sea to the Atlantic » » Across "the longest gangplank in the world" from the heart of Manhattan to the gayety of Paris afloat... English speaking stewards who anticipate every wish... French seamen whose ancestors tamed the Atlantic before Columbus » » Five and half days to Plymouth for London... a few hours later, a covered pier at Havre... a waiting express... three hours, Paris, where the light seems always brighter, life gayer, sweeter and set to dance music ... overnight, the Riviera... a day across the Mediterranean, all North Africa, the winter playground for smart Continentals.

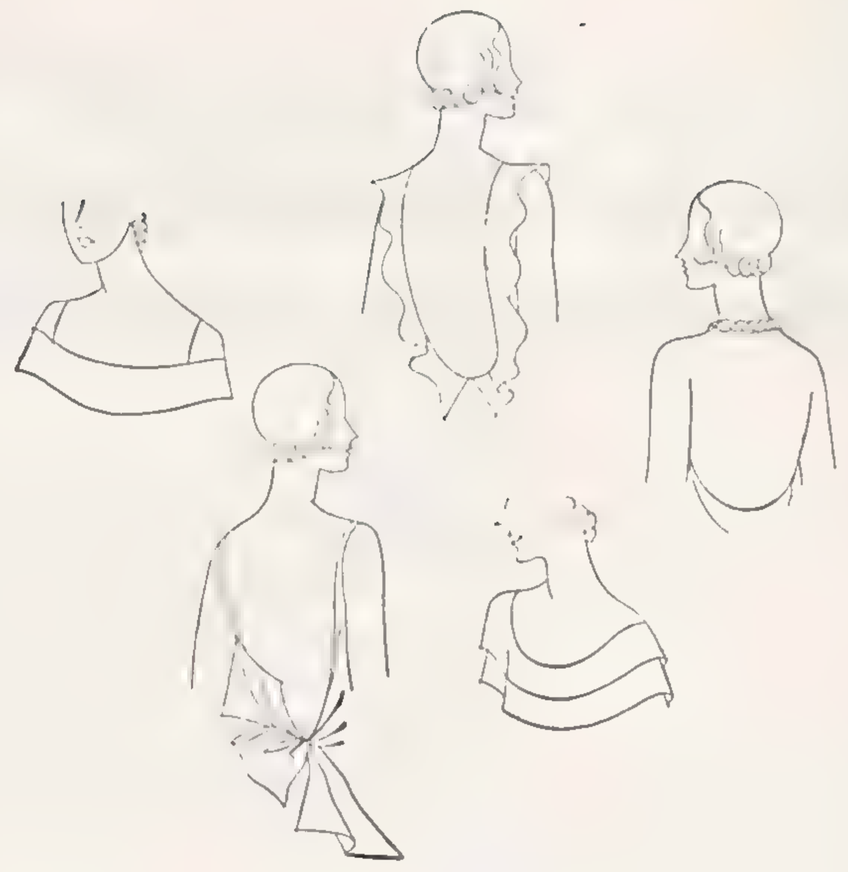
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PARIS...

DRAWS ITS OWN CONCLUSIONS

(Continued from page 140)

the interest from the wrist up above the elbow. Sleeve interest couldn't make nearly so much impression without fur. Schiaparelli winds a fabric band, lined with white ermine, around the lower part of the sleeve of a black woollen coat, in a spiral effect.

EVENING DÉCOLLETAGES

• Shoulders are very much covered, or they are bare, and often bare shoulders lead to a bare back. Only in the very informal type of dress are the shoulders covered in a moderate way. Vionnet manages both the bare back and bare shoulders by a necklace décolletage that holds up the dress by a single twisted band looped over the head. Molyneux and Chanel let the bodice drop off the shoulders in a demure sort of way, using infinitesimal strands of material to hold it in place and encircling the oval line of the décolletage with a bertha or a frill. Chéruit gives the effect of a dropped back, catching it half way to the waist by narrow straps.

In contrast to the bare shoulder, quite the opposite effect may result from the new décolletages. This is the shoulder that is covered by tiny frills, replacing straps that are allowed, as at Molyneux, to extend over the top of the arm. Talbot forms a little cap sleeve with rows of tiny lace frills, in contrast to a black velvet dress, and Champcommunal has cap sleeves that match the dress itself. Chanel sometimes drapes the shoulders with a fichu held in front. The front décolletage, whatever its shape, is usually unobstructive and plain.

SCARFS TAKE A NEW TURN

• They twist, they drape, and they turn, but they seldom tie. Scarf collars are slung about the neck in a careless way or carefully draped and passed through slits to follow the diagonal closing of jacket and coat, frequently continuing below the waist. There are fabric scarfs, in vivid tones, to add an extra colour accent to a colourful mode, these often combining two contrasting shades. An ochre-red and reddish brown scarf, for example, on a brown suit.

Fur scarfs are easily mistaken for the collar of a furless coat, and Schiaparelli crosses a galiak scarf underneath the coat. Fur-and-fabric scarfs, as at Augustabernard, are another new note, sometimes put together in two lengthwise sections; then again the material is used to line the fur. Fabric scarfs are sometimes edged along one side with a strip of fur, and the Molyneux scarf of this type is wide enough to replace a short cape or coat.

COLLARS CAN BE ARRANGED TO SUIT YOURSELF

• Most collars, on coats and on suits, are limp. Mere putty, as it were, in the hands of the wearer. They can be draped close to the neck, with a graceful gesture, and they flatten down if left to their own devices. There are the cape collars, at Chanel, and Mirande, and Augustabernard, that will slide down over the top of your arms if you let them, but they are much smarter if pulled over the shoulders to fall in soft, fichu-like folds in front.

Much of the time it is difficult to distinguish between a collar and a scarf, and there are innumerable things one can do with a collar like that. Even the flat, draped fur collar that follows the diagonal closing of a coat is supple enough to respond to the wearer's whim, and collars that turn into revers can be thrown back or drawn in close. When, as on occasion, you get a collarless coat, the material of the dress or the blouse is left free and ample enough to frame and drape the neck-line gracefully. (Continued on page 146)

A fair skin with your new furs

. . . it's the first note in the autumn "SYMPHONIE"



Armand offers you a subtle new powder-blend for creating the creamy-toned complexion so flattering with the new fur-fashions

"SYMPHONIE" is the newest word in the style-world! It's the name of a remarkable powder-blend that matches your skin so perfectly and enhances it so subtly that you behold yourself in the beauty of a "natural" complexion . . . the smart complement of the new clothes.

"Symphonie" is a creamy-blush of the most precise proportions. It does away with all mixing and blending on your part . . . all further experiments with face powder. "Symphonie" was born of Science, but Science with a new idea. For this unusual powder is blended to the exquisite flesh tones found in Old-World portraits . . . those translucent tints that seem to glow with beauty.

All women in general, blonde and brunette alike, possess these same underlying flesh tints; the duty of face powder is not to change or obscure them but to emphasize their pearl-pink quality. You didn't know, perhaps, that your own complexion possessed these beauty-possibilities. Your first use of "Symphonie" will be a joyous revelation!

"Symphonie" blend is found only in the fine, new Armand powder, and the rich consistency of this particular brand furthers the effectiveness of the subtle new tint. Follow directions in "The Little Hat Box" for applying this powder and be rewarded with a loveliness that is quick to come and not soon to go!

With the new clothes, the new complexion . . . charming, natural, refreshingly feminine. This black chiffon gown under little peplum jacket of creamy broad-tail, by Kurzman; complexion by Armand, compliments by everybody!

Armand "Symphonie" Powder (or your choice of four standard tints), $1 the box. Zanzibar tone in Armand rouge and lipstick is the perfect color-note for "Symphonie."



ARMAND

"SYMPHONIE" POWDER

—with entrancing fineness of texture!

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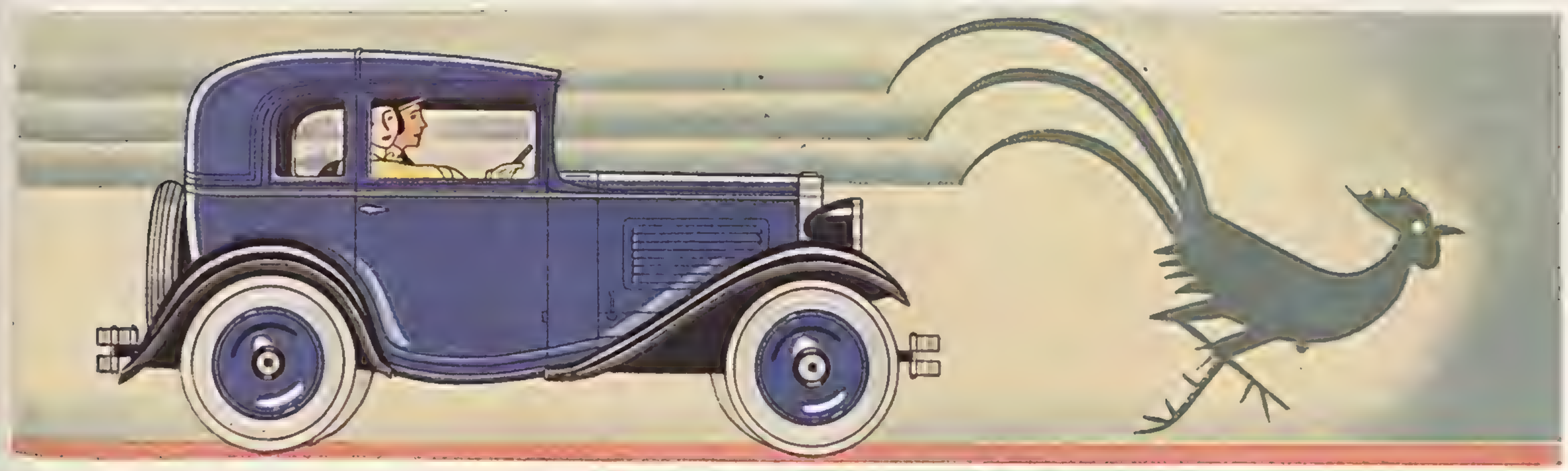


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Priscilla Alden Tuscany Governor Dummer John Alden Wentworth Navarre John Adams

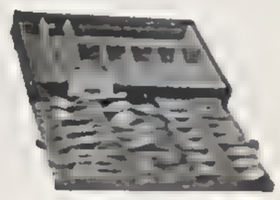


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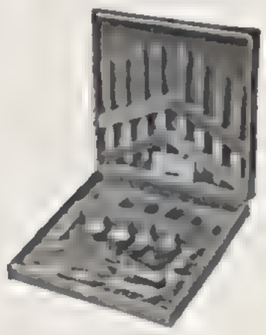
New moderately priced sets of sterling table silver, carefully planned to meet the needs of every type of home.



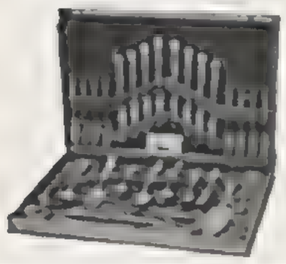
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THESE delightful and novel plates perpetuate the spirit of the past most uniquely. They mark off the decades of the last century by presenting the fashions of the period—both in song and in costuming. The face of each plate bears the date and is charmingly painted with a figure or group in the styles of the period—on its back appear several bars of the words and music of "the song of the day." Nothing could make a more diverting gift for the bride than a set of these fascinating plates, which provide a decade-by-decade record of the world's most popular styles and songs, from 1800 when "Comin' Thru' The Rye" was a hit, until the "Merry Widow" days of 1910. The plates come in both Service and Dessert sizes—the former $75 for the set of 12, and the latter $70. They are from the Copeland Spode factory, Stoke-on-Trent, England—are cream-colored with a pasture-green border and a graceful rim-design, embossed in high relief—and are painted in full color after designs made by Isabel Marshall, from old fashion-plates. Nowhere else in America can these unique plates—and many similarly intriguing examples of Glass and China—be found!

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PARIS DRAWS ITS OWN CONCLUSIONS

(Continued from page 142)

THE DAY SILHOUETTE HAS MUCH TO SAY FOR ITSELF

• Variety and interest are subtly introduced into the silhouette of a dress, and the tunic skirt and wrap-around effects are two of the best means of achieving this. Asymmetry comes out very strongly in the day mode: there is a great feeling of material being brought across the figure, and scarf drapery is often carried up over the bodice and continued around the neck, giving an asymmetric effect; pleats and tiers are sometimes introduced at the side.

The skirt that is gathered very simply to a hip yoke—at Goupy and at Molyneux—gives a soft and charming line. Sleeves, with their variations, sometimes serve to break a silhouette, when the skirt happens to be straight.

DRESSMAKING DETAILS—FOR FORM'S SAKE

• Not just to decorate a dress. All-over tucking contributes to the princesse line, at Chanel, and narrow, spaced tucks shape the whole of a sleeve at Lanvin. Shirring, at Lelong and Augustabernard, absorbs the fulness of drapery, and it is by a repetition of gathered motifs that Molyneux shapes the skirts of his frocks and his evening wraps.

CLOTHES ARE PLANNED FOR DEFINITE OCCASIONS

• This is one point upon which a changeable and somewhat irresponsible mode is very strict. Clothes for day fall into many different groups, and our wardrobes will require more hangers this year.

There are the real sports clothes, of the mannish tailored type. The heavy woollen suit with buttons and a belt, and the paddock coat with deep pockets and a straightforward raglan cut.

Then, there are the clothes for the open air; some are designed for the country, and some are planned for town. The smartest of these are made without fur. You will find them illustrated on page 72.

For general wear in town, we have an endless variety of the beautiful fur-trimmed or encrusted suits and coats that have never been so important and varied and altogether charming, as now. The sort of thing we are showing on pages 68, 69, and 73.

Having been persuaded to be tailored and conservative for sports, we are allowed to be very elegant for formal afternoon. Velvet suits, breitschwantz suits, and the fur-trimmed silk suit—shown by Louiseboulanger, Talbot, and Chéruit—are charming if they are handled with sophistication and restraint.

For very late and very formal afternoon, there is—and we mention it a little cautiously—the ankle-length skirt. Worn with a coat of appropriate length, like the Lelong green velvet ensemble on page 74, there is a special dignity about the long skirt for afternoon, but it definitely calls for your own car. A sophisticated alternative to sumptuousness of fabric and unusual length is the combination of the light crêpe dress and dark wintry coat.

FINE BEADING, EMBROIDERY AND PAILLETTES

• The decoration of surface, given by finely beaded or embroidered patterns, lends a sumptuous quality to the sheerest of fabrics and even to the simplest silhouette. The dress with fine hand-work is the new *grande robe*, and the longer it takes to study the delicacy and intricacy of the work, the more beautiful and impressive the dress is in effect.

Augustabernard encrusts satin on chiffon, in a leaf pattern that contributes to the shape and form of the dress, and outlines the pattern with fine thread embroidery and crystal beads. Patou makes a crystal-beaded tunic on a white satin dress, which, in spite of its long sleeves, belongs to this formal group. Vionnet scatters delicately embroidered motifs over tulle, and lightly pailletted boleros give formality, at Lanvin, to a plain crêpe dress.

Louiseboulanger embroiders with fine gold thread a lace-like pattern on pink tulle. Molyneux uses shirred motifs on chiffon that look like embroidery, but are not, and encrusts a lovely flat white silk pattern at the hem of a white mat crêpe dress. Chanel uses beading, embroidery, and paillettes. Rarely is the whole dress beaded or embroidered; more often, a soft and transparent effect is left on the lower part of the skirt.

LACE RESERVES A CHAPTER OF ITS OWN

• First because of the variety and novelty of the laces themselves, and second because of the different and unexpected uses to which they are put. White lace and white satin, alternating in horizontal bands, make the loveliest of evening dresses, moulding the body in a slightly princesse line. Lace and chiffon combinations are innumerable and have lost their aimless quality.

Lace and tulle combinations appear at their best in Chanel's newest interpretations, and lace alone, in alternating bands of pale blue, pale rose, and black, is one of the most charming of the new ideas. There are cobwebby laces, as at Vionnet; Chantilly and Valenciennes. Afternoon dresses, occasionally, have encrusted lace yokes or lace touches, and entire blouses of lace are seen. Patou, Callot, Chanel, Mirande, Paquin, and Talbot are all partisans of lace for afternoon.

CONTRASTING ACCESSORIES OFTEN MAKE AN EVENING

• A turquoise-blue velvet scarf with a narrow twisted velvet girdle is Augustabernard's effective way of accenting a white crêpe dress that contrasts not only in colour, but in material, as well. Sashes often give colour contrast at Lanvin, Chéruit, and Champcommunal, and Vionnet favours (Continued on page 156)



ELIZABETH ARDEN

will do these lovely things for your skin

You have perhaps let yourself "go a bit natural" through these last months, deprived your skin of its usual care, welcomed the stinging breezes...the warm sun • Mentally, physically, you are EXULTANT. But how do you look? Can you honestly say your skin is as soft and fine grained as you wish it to be? • Probably not. This is not the moment for regret however, but for remedy • Elizabeth Arden has an exhilarating treatment to restore loveliness swiftly. She calls it Après L'Eté. A creamy salve is spread over your face. It starts to tingle—you know something is happening. And it is! Your blood is scurrying to the surface, to flush and purify every cell and hasten the clearing process. Afterwards, fine creams soften your skin to prevent dryness and early wrinkling. And always there is brisk patting...done so intelligently on important muscles you can fairly feel your contours tighten • Improvement starts with the first treatment and each succeeding visit to the Salon makes your loveliness more assured.

AND FOR THE CARE OF YOUR SKIN AT HOME YOU WILL NEED...

● VENETIAN CLEANSING CREAM...to be used with refreshing liberality after every dusty outdoor trip. Your skin achieves a new softness and life, that makes it readily susceptible to treatment. $1, $2, $3, $6

● VENETIAN ARDENA SKIN TONIC...because it awakens and stimulates every cell...because it steadily lightens and brightens and refines the skin texture. Revive your skin at least twice a day with a cooling application. 85c, $2, $3.75, $9.

● ARDENA VELVA CREAM...an exquisite cream to soothe the finest skin, and to bring new softness and delicacy to the skin roughened by exposure. $1, $2, $3, $6.

● ORANGE SKIN FOOD...The mellow oils of this rich cream bring new smoothness to the thin face, restore natural oils to the parched skin. $1, $1.75, $2.75, $4.25.

● PORE CREAM...to be smoothed thinly over coarsened pores. To give your whole face an exceptional soothing and refining treatment, try mixing Pore Cream, Anti-Wrinkle Cream and Muscle Oil in equal parts. Smooth the mixture over your face like a velvety mask. Leave for ten minutes. Your make-up will go on with new silkiness. Pore Cream, $1, $2.50. Anti-Wrinkle Cream, $2, $3.50. Muscle Oil, $1, $2.50, $4.

● Elizabeth Arden's book, "The Quest of the Beautiful," will tell you how to follow her scientific method in the care of your skin at home.

ELIZABETH ARDEN

691 FIFTH AVENUE · NEW YORK

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SOUTH AFRICAN RAILWAYS

ROUNDING THE CAPE

DEAR CHARLOTTE: So this winter, it is South Africa! Of course, you know how heartily I approve of your choice. Perhaps, it was Jim's idea, since you write that he wants to take moving-pictures in Zululand. If you don't care to follow him into the back country, I suggest that you divide your time between Capetown and Durban. You will find both cities delightful and yet different from any place you have ever visited.

Awaiting you on the pier at Capetown are ten hansom cabs—even Naples can't boast carriages such as these. You may have some difficulty choosing between the "Nancy Ann," "Wellington," and the "Evening Star." My favourite is always the latter, for are we not advised to hitch our wagon to a star? Certainly the poor old nag appears badly in need of stellar aid. The drive down Adderly Street, with its public buildings and large flower-market, is very pleasant, and all too soon you will find yourself at your hotel. The Mount Nelson Hotel is most happily situated on a hill and has a view of the surrounding country. The pink and white oleander hedges and the gentle green terraces make the garden an ideal place for tea. The cuisine, here, is excellent. I suspect their young Hindu chef is a genius; certainly, his curry and that sweet pineapple salad swimming in a spiced sour cream dressing are worthy of the *cordon bleu*.

THE CAPE OF GOOD HOPE

But, before you succumb completely to this gourmet's feast, I want you to spend a day motoring to the Cape of Good Hope. This is the most heavenly ride. The adjective is well chosen, for the road is cut out of sheer cliffs, and, at times, the hairpin curves give startling views of the blue ocean far below. The rocks here are a dull rust colour, their jagged sides are covered with a red and purple gorse, and, occasionally, a scrubby green pine accentuates the ruddy glow of the whole landscape.

Amalfi and Corniche may well look to their reputation, for the Cape ride equals and at times surpasses their famous beauty. And neither of the European drives can reveal such a glorious climax. Standing on the end of the Cape, watching the meeting of the clear green waters of the Indian Ocean and the blue waves of the Southern Atlantic, listening to the surf pounding on the boulder-strewn beach, one is overcome with the sensation that this is indeed the end of a continent. If one of those fantastic sea-monsters so dear to the maps of old mariners were to appear, it would not seem at all strange.

Not far from Capetown is Muizenburg, forming part of the delightful English Riviera, where hotels are small, bars intimate, and food and drink satisfying

THE "ENGLISH RIVIERA"

Returning to Capetown, you may lunch at Muizenburg, one of the delightful towns that are scattered along the "English Riviera." The wide white beach is dotted with brightly painted bath-houses and gay umbrellas. The hotels are small, and the bars are so cozy and intimate that the bartender may tell you that his one and only cocktail shaker is full of Martinis and you must either drink Martinis or wait for your Bronx. Both the Grand and the Royal Hotels serve good meals.

The usual dessert is fruit. You can't appreciate the full flavour of peaches until you have sampled the golden South African variety. The mere memory makes my mouth water. In case your taste is more exotic, you may have guavas, mangoes, avocado-pears, or passion-fruit. The latter resembles a strange purple plum. To eat it gracefully, you remove the top layer as a lid and dip your spoon into its rich, refreshing juice.

All along the road back to Capetown, you will see the influence of the early Dutch settlers. Signs are printed both in English and Dutch. The squat white houses with their curling gables and prim, narrow windows are reminiscent of early prints of Leyden.

I hope you will have a chance to visit some of the large fruit farms around about (Continued on page 150)

Mass-made . . . . or Hand-made . . . which



LYSISTRATA · Delicate pompadour brocade . . . gleaming golden kid . . . every line, every glint breathing formality . . . a brilliant sophistication inimitably Delman. Available, too, in silver and white brocade with silver kid . . . or in white faille with white satin . . . or black crepe with white satin. All may be tinted to the color of your choice. $27.50.

Delman

IN this mass-production age, most shoes are produced in vast quantities . . . . many to a single mould. But for those women who would indulge their taste for distinction and avoid the common product of the unfeeling machine in everything they wear . . . . there is the true individuality of the hand-made . . . . It may be surprising to you to know that Delman Shoes, fashioned by hand entirely, are decidedly not beyond reach. For as little as $15, one may choose a new Fall Opera Pump. Or, make a selection from the many styles at 18.50 to 22.50

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This is the testimony of the thousands of motorists whose cars are equipped with HaDees hot water Car Heaters.

At the touch of a finger, you have at command as much or as little heat as you care to use—any time; and on hot summer days you have a cooling device by using only the electrically driven fan—all at an operating cost no more than that of a tail light. Front dash models for Sedans and Coupes—a special model for Ford cars—also the De Luxe Rear Seat Heater. Ask your dealer to show you.

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LIBERTY FOUNDRIES COMPANY, *Rockford, Ill.*
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Fan-forced heat in all models.

HaDees non-freezing fluid, the never-failing, economical, all-winter radiator fluid.
Ask your dealer.



HaDees HOT WATER CAR HEATER

PATENT NOS. RE17131 AND 1746085



Blows Hot when it's Cold . . . Blows Cool when it's Hot

ROUNDING THE CAPE

(Continued from page 148)

Capetown. I was most fortunate in being invited to a garden-party at Dr. Huet's farm. We left our hotel early in the afternoon and drove for miles along a sand road. In the distance, we saw Table Mountain, a famous landmark of the Cape. In front of us was the veld—great stretches of country punctuated by an occasional tree very slender at the base, but with fan-like foliage. We passed fields of tobacco, which is used in the favourite South African cigarette, called by the mouth-filling phrase, "Cape to Cairo Cigarette." We passed orchards bisected with irrigating canals and low white farmhouses showered with the heavy purple blossoms of the bougainvillea vine. Often arum-lilies grew in wild beauty by the roadside.

AN AFRICAN HOMESTEAD

We drew up to Dr. Huet's house in a cloud of dust. (I most certainly advise you not to forget your motor veil and sun-glasses.) A series of green terraces led to the large veranda. We passed up the broad steps and through the wide doorway into a low, cool room. Several black chests stood against the wall; they were dark and very old. My hostess said they were made of stinkwood (sometimes called the teak of South Africa and highly valued). Their shining surface was a perfect complement to the long-handled copper warming-pans and the brass pots around the tiled fireplace. On the mantel, there were some lovely groups of Delft—blue-and-white plates and bowls with Chinese motifs picked out in red and green. But this display of beautiful antiques is not unusual here.

Governor Van der Stels's house is fascinating. There is a gimlet-eyed caretaker, so it is no use trying to slip away with a small maple table or a ladder-back chair.

The climate in Capetown is ideal. So much sunshine is an elixir to the spirit. I am sure that this glorious weather could only be duplicated in your beloved California.

If you should encounter a rainy day, which is most doubtful, I suggest that you visit the museum. The collection of post-office stones, under which sailors rounding the Cape in the sixteenth century hid their letters until a ship returning home could pick them up, is fascinating. Many have carved inscriptions showing the date and the ship. The one bearing the quaint names of Deborah and Sarah stirs the imagination into wondering what these women of centuries ago were doing in this far corner of the world.

If Capetown is an English colony with Dutch overtones, then Durban is the melting-pot of South Africa. Walk down West Street in Durban. Study the people. The majority are tanned Englishmen, soldiers in khaki shorts, or business men in linen topees, but into this twentieth-century civilization stalks a Zulu girl from the back country. Her hair is curiously braided and dressed in a heavy chignon, which extends at least a foot in the air; her plump black arms and legs are heavy with many copper bracelets; a bright shawl is wound under her arms, and its loose folds reach to her knees. Perhaps, she balances an enormous melon on her head or is carrying her baby papoose-style astride her back. I am afraid that your first impression, like mine, will be that Barnum and Bailey are in town with their Ugandi troupe. But it is surprising how soon you accustom yourself to this frequent contrast of darkest Africa and white civilization. Even after some time in this delightful city, I found myself not impervious to starting when my tea was served by a barefoot Zulu boy whose blue shorts displayed a generous expanse of black leg and whose wood-plugged ear-lobes nearly touched his shoulders.

Of course, you will want to see a native war-dance, and, even if you are bewailing the fact that these are not the good old bloodthirsty days, I think you will experience plenty of thrills when the white-haired chief, draped in a leopard skin and swinging a murderous-looking knobkerrie, comes leaping down the field towards you. The women of the tribe, the young ones nude except for a few strands of beads, perform a weird dance invoking rain. Their black, oiled bodies gleam and twist in the sunshine as they keep time to the throb of the tom-tom and the dry rattle of a gourd.

The drive back to Durban is charming. The narrow dirt road winds through waving acres of soft green sugar-cane. Occasionally, a white plaster temple to Siva's glory appears in this jade ocean. The heavy carving on the door seems to enclose all the mystery of the East. There is something breath taking in the placid beauty of the scene.

You have always said that rue Saint-Roch, in Paris, was your favourite street, and I have always grown maudlin over the glamour of Portuguese Street in Zanzibar, but I sometimes think we are both wrong and ought to confess that Gray Street in Durban is the best. Gray Street bisects the Hindu quarter. A walk under its narrow arches and through its many bazaars is a real strain on the purse-strings. Little brown men in black velvet caps are seated cross-legged before their wares. From silver rupees, they are beating out heavy bracelets and long, graceful earrings. Hindu women wrapped in bright sarongs, purple, magenta, and yellow, their anklets and nose-rings gleaming in the light, move like bright shadows across the dark doorways. The thin wail of some reed instrument trails through the still air—here is a bit of India transplanted.

ON THE SOUTH COAST

If you tire of the city, there are many motor trips that will give you a change of scenery. I think my favourite retreat is Amanzimtoti on the south coast of Natal. Here, the jungle comes very close to the sea. Lunch at the hotel and spend a lazy afternoon lounging on the veranda, drinking in the heavy scent of orange-blossoms and mimosa. The big, waxy leaves of the banana plants throw out long, cool shadows. I know that you will be sorry when the time comes to return to your hotel in Durban. Probably, you will stay at the Marine Hotel on the Esplanade. (Continued on page 152)

13 OUT OF 22 LOVELY WOMEN DANCED AT THE ST. REGIS WITH DULL TIRED EYES

LOPEZ leading . . . Urban's exotic birds languishing in gold and silver blossoms on a deep blue ceiling . . . matching the sky outside, the silver stars, the gold lights of the skyscrapers.

Land of phantasy! Yet thirteen otherwise lovely women danced in it with dull, tired eyes!

I recognized the popular Mrs. N—— whose vibrant brunette beauty enlivened so many notable occasions last winter. Others recognized her . . . At the next table some one murmured, "Hasn't she changed since she went on that yachting trip . . . quite shocking . . . !"

Yes, it was obvious she had been entirely reckless, when protection should have been the watchword. The glare of sun on sea water had etched aging wrinkles in the corners of her eyes, had even traced faint parentheses on either side of her mouth. In a season, too, when softness and young-girlishness are positively essential.

But that lovely neo-Greek vision in white, whose face glows like a flawless pearl above perfect shoulders, is a regular visitor at my Salon. She practically lived on the beach at Southampton this summer—and her age is an open secret.

Straight from the glaring sands she comes. Yet she is as mysteriously young and perilously lovely as ever. No one suspects that the miracle of her skin was guarded, all summer long, by an invisible, silky Facial Oil, that the perennial youth of her eyes is maintained by simple home treatments with my refreshing creams and lotions.

A débutante has just floated by in one of those ravishing Lanvin creations . . . A vision in silver and mist-blue . . . but how amusingly incongruous the Arab skin it reveals so indiscreetly.

That girl whose stiffened satin frock provides such a perfect foil for the shell-like transparency of her skin is the erstwhile "Freckles" M——, a débutante of last season. She came to me early in the summer . . . motored in from Long Island for those bleach treatments which I reserve for cases of deep tan and freckles. Sessions from which she emerged each time a shade fairer.

Never, in all my experience as a specialist, have I seen women begin bleaching their skins so early in the summer or be so anxious to recover lost fairness. It will be impossible to be both fashionable and "Arabe" this winter.

All my preparations in their smart new containers may be obtained at the leading shops and advice touching personal problems received either by visiting my Salon or writing me . . . Kathleen MaryQuinlan,Salon—655FifthAvenue,NewYork.



© 1930, Kathleen Mary Quinlan, Inc.

FAULTS TO BE OVERCOME THIS WINTER

• This Feminine Season you must make careful basic preparations for a triumph. Miss Quinlan recommends four steps: Cleansing, Stimulating, Nourishing, Refining and Firming. Quinlan Cleansing Cream liquefies instantly and floats all impurities to the surface of the pores. Quinlan Skin Stimulant is quickly toning. Choose the Quinlan nourishing cream that suits your skin: Skin Youth for the young or rounded contour, Special Texture, non-fattening, for the sensitive or dry skin, or Rich Tissue for the skin that has begun to age. This simple basic treatment, a few minutes night and morning, will give your skin that immaculateness, the pearly translucent texture demanded for the new, subtler make-up.

• With the off-the-face hats your eyes take on a new importance. Keep your eyes sparkling and young with Miss Quinlan's wonderful Eye Bath, special Eye Astringent, feathery Eye Cream and floral Eye Packs. Make them fascinating and mysterious with her famous Eye Drops, Eye Shadow (in 7 shades including dark green for evening), and her Cosmetique for the grooming of the brows and lashes.

• Summer tan is déclassé now. Remove it gently and quickly with Quinlan Bleach Lotion if you have a "light case," or with Quinlan Bleach Cream if you have gone in for a deep, dark bronze.

KATHLEEN MARY QUINLAN

655 FIFTH AVENUE



"I can't imagine more lovely blankets" . . . *writes a Cincinnati woman*

THERE *are* no blankets more lovely or more conducive to sound, restful sleep than these Mariposas. You'll say so, too, the first time you examine one . . . the first time you sleep under one. You enjoy sounder sleep, more relaxed sleep. Because of the warmth without weight your body breathes more freely.

The wools are the cream of the crop . . . gathered from Canada, England, New Zealand, and from our own United States, and blended and woven by secret processes developed through almost 75 years.

Long-stranded wool insures a lasting nap that does not wash away or wear off. Wool is dyed before spinning into yarn with best dyes obtainable. Preshrunk of course . . . finished blanket keeps size and shape.

In most lovely shades and colors, too! Rolled lightly at the foot of the bed, a Mariposa Blanket brings a touch of summer sunshine, even on the dullest day of winter.

Leading Department Stores stock Mariposa Blankets in solid colors . . . the new reversible pastel shades . . . plain and Scotch plaids. If you have difficulty in finding, send the coupon for dealer's name and instructive booklet "Restful Sleep."

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ALL WOOL
MARIPOSA
BLANKETS

SHULER & BENNINGHOFEN
Dept. 109, Hamilton, Ohio.

Please send me a copy of "Restful Sleep" and the name of the Mariposa Dealer near me.

Name.....
Address.....
City..... State.....

ROUNDING THE CAPE

(Continued from page 150)

I suggest this one, although there are many equally fine ones close by. At the Marine, the atmosphere is Oriental. White-turbaned Hindus in long white coats and broad red sashes will serve you your demi-tasse on the balcony overlooking the blue water of the bay. Under the Royal Palm Grove, jinrikisha boys will vie with one another for your patronage.

Don't raise a supercilious eyebrow. I know you want to say that a winter spent in China has thoroughly cured you of any romantic illusions about "rickshaws." But, in all your travels, you have never seen "rickshaws" such as these. The black Zulu boys are daubed with white paint, their shoulders are burdened with many strings of beads, and their bodies are draped in leopard skins. But their crowning glory is their head-dress. Over each ear sweep two long oxhorns, and, above this, to the height of two feet or more, an intricate fan of white feathers is built. In their hands, they often hold a dry gourd filled with pebbles; this is rattled to attract business. This ruse failing, they will leap in the air with blood-curdling yells and give a whole series of acrobatic stunts. A very musical bell is attached to the jinrikisha, and to hear it tinkling along some dark street late at night is indeed a very pretty sound.

Don't miss the trip to Umgemi. It is like a chapter out of a Martin Johnson book. A short motor trip brings you across the river and into a small thicket of bamboo shoots and palm-trees. There is scarcely a sound, and yet you are aware of the scrutiny of innumerable eyes. Suddenly, a little gray wrinkled face appears and out slides an old monkey whose curiosity has overcome his fear. Perhaps, he is holding paws with his brother for support. Realizing that you are friendly, several more will creep out of their perches in the trees. They will gravely inspect you and, on being offered peanuts, will run forward quickly and grab them from your hand. Their contented chattering will soon draw out the rest of the group—old mother monkeys clasping tiny baby monkeys around their necks, staid members of the tribe and smart young things who will beg your last morsel. In return for your largess, they will scamper up and down the trees, swing from limb to limb, and, in all, perform so many amusing tricks that you are sure to go away from Umgemi in a good humour.

I have really saved the best for the last, the trip I prefer before all others, the Valley of the Thousand Hills. Only three times in my life have I experienced that awe that comes from viewing great natural wonders, once on a brilliant June day when the Matterhorn stood out like a great diamond against the blue sky, once in the depths of the Crystal Cave in Bermuda when I saw the alabaster beauty of the rocks, and once in the shadow of the Thousand Hills. Endless chains of hills, undulating like the waves of a petrified sea. On and on they roll until they are lost in the purple mist. As far as the eye can reach there are high green hills. Through the dark valley, our red clay road is the only thread of colour. Vast and mysterious, the spell of the valley falls upon us. It is the dawn of creation, and we are alone in this strange place—no not quite alone, for on one hillside we can just see the outline of a native kraal. But its presence adds a note of desolation to these mighty hills. Rather silently we go on our way and reach Inchanga in time for lunch.

The hotel is small, but the food is good. I recommend especially their wild strawberry jam. The berries are very tiny, but have a cloyingly sweet flavour.

But enough of what you will do when you reach the Cape and something of what you will wear there. From January to April, the weather is much like our own summer. Occasionally, there is a cool or rainy day. I suggest that your wardrobe contain at least six cotton dresses, two dark ones for travelling, and the others in gayer colours with big hats, and shoes to match. Six pastel-shaded or white silks, preferably sleeveless with little jackets or scarfs for the street, are correct for the country club or for tea at such *thés dansants* as Waldorf's on Saint George's Street, Capetown. For evenings under the Southern Cross, you have a wide choice of fabrics this season, but I think chiffon and lace pack better than any other materials. You will need a light wrap after sunset.

And to repeat what I have said before, don't omit your motor veil and sun-glasses. Many of the smart Englishwomen here wear unlined pongee coats; these are cool and protect their dresses from the dust when motoring.

I haven't mentioned shipboard, but you may go from England on the Union Castle Line, or leisurely by way of South America on the luxury cruise of the *Transylvania*, or leave New York for South Africa on the American South African Line. In any case, you will have pleasant weather and lots of sunshine.

I need not tell you how much I wish that I might hide myself as a stowaway in your luggage and act as your personal dragoman on your discovery of South Africa.

Affectionately,
BEATRICE R. STAHL

TO OUR CONTRIBUTORS

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La Loie Supreme

Ask your store for this little booklet...it tells you how to get beautiful wear from your La Loie SUPREME Velvet garment.

DURABLE

Beauty

THE fascinating appeal of La Loie SUPREME, the New and Durable Transparent Velvet is more than surface deep...technical weaving improvements exclusive with the Shelton Looms give La Loie SUPREME increased durability... it is seam-proof...resists crushing and wears beautifully. It is a luxurious utility.

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NIGHT CLUB FASHIONS ARE A MODE OF BRILLIANCE IN THEIR OWN RIGHT

The jeweled mesh decolletage, in latticed or spider-web design, is a sparkling new feature of the "Night Club Fashions" originated by Bruck-Weiss. The gown illustrated is of black souffle marquisette with rhinestone mesh . . . 155.00
A short Russian ermine jacket quite naturally accompanies it, because *that* is smart! . . 925.00

BRUCK WEISS

20 West Fifty-Seventh Street
New York

CLOTHES FOR SEVEN OR UNDER



1. Smocking below the yoke and at the shoulders and accordion pleating trim this blue georgette frock; J. Billioque

2. Lanvin's "Marionnette," a frock of blue toile de soie for the two-year-old, has fulness distributed by darts

3. "Eglantine," a model of pale pink georgette crêpe for the five-year-old, has bias banding; from Marcelle Belin

4. Jagged borders are the only trimming on "Micheline," a model for ochre-yellow georgette crêpe; Marcelle Belin



5 and 6. Even babies have ensembles. The dress of this one is of pale blue georgette and has a bertha; Fairyland

6. A little ermine collar trims the coat of velours de laine in the blue of the dress that goes with it; Fairyland

7 and 8. An attractive brother-and-sister outfit is made by Marcelle Belin, of rose tobralco, with bands in white

8. The pants of brother's suit button onto the blouse, which, in turn, buttons at the shoulders; Marcelle Belin



The 5 Diamond Rings Shown Above
READING FROM LEFT TO RIGHT

Admirers of beauty in exquisite diamonds and pure white gold will recognize this Ring's beauty—yet only you will know its low price, $50.

Exquisitely graceful . . . for the slender graceful finger. So charming—so brilliant a diamond—yet so reasonably priced . . . $87.50.

Skillfully . . . artistically wrought by finest craftsmen . . . of purest white gold . . . set with blue white diamond . . . its cost, surprisingly, is only . . . . . . $40.

Wrought of the finest white gold . . . into a delicately carved design that is most charming and fashionable. Brilliant blue white diamond, $87.50.

Five beautiful blue white diamonds . . . the finest white gold, lend value and beauty to this exquisite Engagement Ring . . . $175.

The words "Diamond Ring" and the retail price appear on the Tag on each complete diamond ring, the assurances of standard value from coast to coast. Other Wood Diamond Rings priced to $5,000.

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THESE RINGS CAN BE BOUGHT WITH CERTAINTY

In Rings, you look for beauty—of mounting, of diamond, of craftsmanship. But you look for something more, too—you seek true, enduring, and honorable value. Only an expert can make an accurate appraisal; and for 80 years leading Jewelers have accepted the "WOOD" mark as a symbol of Craftsmanship that endures, as an assurance of precious metals, and diamonds of genuine value. The "WOOD" Symbol appears in each Ring—and on its Tag—to attest its Paris style, to establish its hidden value whatever its price. Famous from coast to coast for three generations, "WOOD" is a symbol worth looking for when you buy Jewelry. The charming little tale, "Lovers' Lament"—which will also show you the newest styles in Rings—write for it and for the name of your nearest Wood Jeweler.



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. . . Proving that 10 of the finest diamonds set in a circlet of pure white gold can be had for so little as . . . $50. *Other styles . . . . . .* $15 *to* $100.

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The age-old orange blossom wreath is delicately carved on this Flowet of Love *Wedding Ring! And the price? . . . but* $14. *Others in white gold or platinum . . . . . .* $14 *to* $40.

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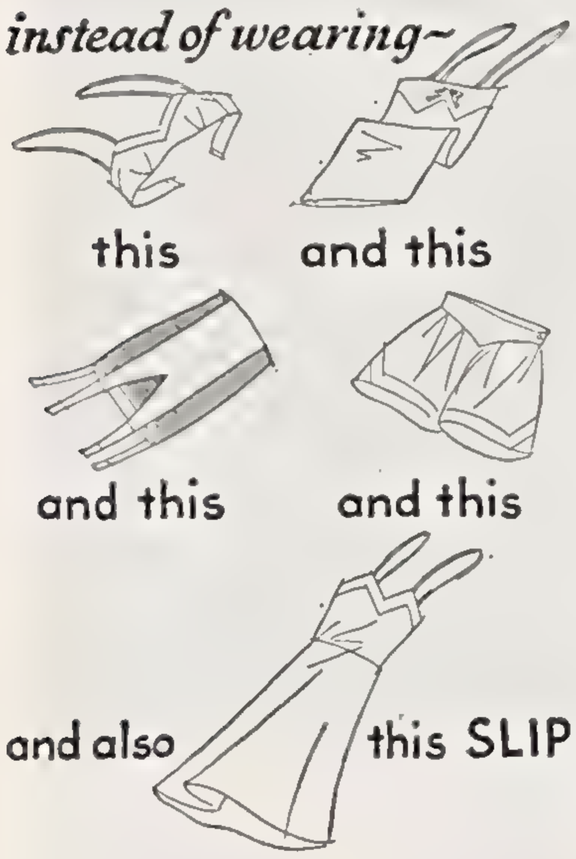
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Style 401 illustrated of shrimp color oriental lace embroidered on Breton net, $22.50. Other Scanties including slip $10.50 to $25.00.

Scanties for sport, street or evening wear $5.00 to $25.00 —at all leading stores.

Five garments all-in-one for luxurious freedom

Model Brassière Co.
DEPT 30
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PARIS DRAWS ITS OWN CONCLUSIONS

(Continued from page 146)

a chiffon-petal fan. A girdle of twisted strands of beads is, at Vionnet, a note of decoration on a strikingly simple dress. Flowers are worn at the décolletage, at the waist-line, even on the skirt. Lelong puts pale coral roses over the shoulder of a black dress. Jewels offer marvellous possibilities of colour contrast: rubies with pink; emeralds with white; turquoise with white; and turquoise with Venetian-red..

FABRICS PLAY TOGETHER IN CONTRAST

• All day long and even into the evening. Whether it be patterned weave against plain, figured fabric against solid, it is always a diverting and ingenious game.

Mirande combines a black coat with a black-and-white plaid skirt and a white blouse for morning wear. Schiaparelli, less obviously, combines lacy knitted jersey with crinkly woollens for day dresses. A velvet suit is not scornful of a jersey blouse; even velvet and velveteen hobnob. Patou combines lamé with broadcloth for late afternoon. Lanvin encrusts a candy-striped sash in a picturesque pink taffeta evening dress. Brown velvet is encrusted on white chiffon by Vionnet, while Chanel combines satin with lace and lace with tulle.

SPORTS FABRICS ARE LESS IMPORTANT

• Being restricted, as they are, to country wear. Men's suitings inspire the fabrics for active sports, and tweeds and jerseys, in new patterns and weaves, are depended upon for out-of-town clothes.

TOWN FABRICS INCREASE IN ELEGANCE AS THE DAY GOES ON

• Starting out with the soft, rough-surfaced woollens and jerseys and the monotone tweeds for morning wear. Going quickly into broadcloth for the better part of the day. This is really a broadcloth year. The smartest dresses are of broadcloth or other fine woollens, such as crêpe de laine or of a heavy silk like surah or silk serge.

Schiaparelli uses jersey that has a soft, smooth broadcloth look. Chiffon broadcloth is a lovely fabric for the draped dresses of afternoon, and much more distinguished than most silks. Crêpe and crêpe satin and lamé are brought into the day to make the lovely blouses that are worn in the afternoon, and velvet for formal ensembles follows close upon their heels.

EVENING FABRICS CONTRIVE TO STRIKE A MEDIUM WEIGHT

• Regardless of whether they are of velvet or of lace. The Lyons velvet, which is used so much and with such lovely effects, has a thick, straight pile, but it is a fabric that is responsive and alive and never a dead weight. Lace and chiffon and tulle are often patterned with beads and embroidery, so that their substance is visibly increased. Lace and chiffon and chiffon and satin are combined, building up the dress in a more substantial way.

There are supple moires and damasks and brocades and failles; triple georgette and double romain. Lamé is important, both in a gauzy and a solid weave, and brings with it colourful patterns. White as a neutral shade is replacing black.

BRIGHTER AND WARMER COLOURS FOR THE OPEN AIR

• Reddish and rusty shades; reddish browns and brownish reds; rusty reds and rusty ochres. The combination of vivid red and brown; bright navy-blue with red. Vivid, country green. Deep burnt-orange; and orange and brown. Brown combined with light blue.

RICH COLOURS IN THEIR DARKEST VERSIONS FOR TOWN

• Brown outstanding among them all: blackish browns, reddish browns, chocolate, and deep wine-browns. Currant and raisin-browns, and mulberry, that indecipherable shade. Green in its deep strong tones: myrtle and deep emerald and cypress-green, which is almost black. Green is Patou's colour this year. Navy, deep sapphire, and deep grape-blue. Black unconquered, but more rare. Turquoise and white and aquamarine, constantly striking their contrasting note.

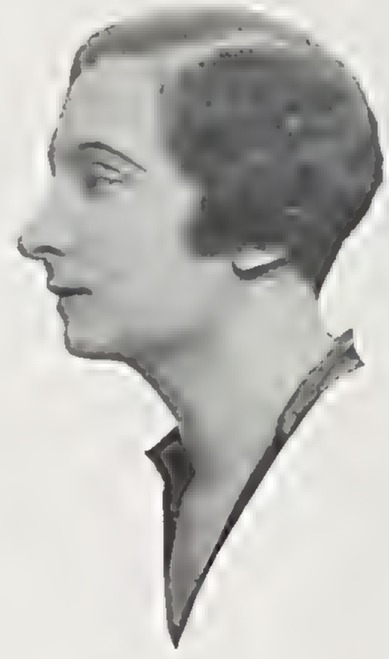
EVENING COLOURS FALL INTO THREE GROUPS

• All the vivid jewel-like shades: turquoise, both strong and pale, coral, and aquamarine; ruby and emerald and sapphire-blue—colours struck from the stones' light and clear *reflets* or from their profound depths. Pale tints, like *aquarelles*, continuing, but not so new: pale pinks and yellows, pale greens, and pale blues. In contrast to these pale tones, the intensely dark evening shades: mulberry, prune, and currant; myrtle-green, Burgundy, and the darker wine-reds.

PETTICOATS HAVE BEEN HEARD IF NOT SEEN

• Taffeta petticoats with tiers of pleated flounces swish and occasionally show a bit of contrasting colour under broadcloth dresses at Paquin. Sometimes, the Paquin petticoats are flounced with tiny lace frills. A petticoat to match the dress replaces the slip of a satin evening dress at Patou, and the rustle of taffeta is heard under evening skirts at Callot.

TWO SCIENTIFIC SKIN TREATMENTS
perfected by
Lola Casnati
Derm-Esthetic Specialist



The famous Italian analyst, Lola Casnati, has taken scientific steps to perfect corrective preparations which take the doubt out of beauty-seeking once and for all! Hers are not merely fragrant, "pretty" creams. Like the offices in which she holds her consultations, they have a scientifically simple, medicinal aspect. They are created not to perfume or delude, but to accomplish what they set out to do. The acknowledgments of Casnati's distinguished clientele are proof of the vital significance of her work!

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Every skin is benefited by the soothing touch of MIRACULINE—amazing new medicated cream. Blemishes disappear under its influence. Delicate, irritated skins are made smooth and flexible. Equally beneficial to oily and dry skins as it is a pore normalizer. 3.00 and 5.00

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HEEL TAPS



AH, that pair demurely peeping out from chiffon, could go dancing at Chateau Madrid . . . those sober subtle little black ones would tea at Chez Fast . . . the glisteny satins belong at the Opera, tapping time to "Louise". Here are shoes so French in their charm and loveliness that their very heels tap a little tune of chic and Paris.

But the American last makes them shoes for the American woman.

That is the beauty of Pinet—to combine the true distinction of French shoe fashions with the last that the exacting foot of the American woman demands. See them yourself . . . only 36 to a model; each pair numbered, hand-made, exclusive. Keyed to the new Fall and Winter costumes.

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PARIS - LONDON - BERLIN - VIENNA

PARISIAN MODELS
AMERICAN LASTS



Meet the Prince of Figs at dessert-time!

You may *think* you know Figs at their best—but until you have eaten the luscious variety from that Paradise of Perfect Figs, Smyrna, your acquaintance with this delicious and beneficial fruit has never reached the heights.

Cresca Figs are grown on that particular point of the earth's surface where the elements unite to produce perfection! They are thin-skinned, plump, and flavorful beyond your expectation.

Prized the world over, these choice figs are plucked from the trees in full maturity . . . are skillfully sun-dried . . . and are packed with infinite care and cleanliness.

Cresca Figs retain their full nutritive and medicinal value. Cresca elevates the fig to the status of a confection—delicious as a dessert or after-dinner sweet.

Cresca packs Turkish figs in a variety of tempting ways. *In jars;* natural or filled with nut meats, and a combination of figs and dates stuffed with nuts and fruits. *In baskets;* plain or with stuffed dates. For your convenience, a dainty fork with each jar or basket.

Cresca Delicacies, from the simple seasoning to the elaborate chef-d'oeuvre are sold by the Better Grocers and Fruiterers everywhere.

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Gentlemen: Please send me copy of the new Cresca booklet "Adventures in Flavor" giving unusual recipes for tasty dishes.

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NOTES ON WINTER COLLECTIONS

THE winter mode has made its début, and Vogue has described it in detail at the beginning of this issue. But there is still the story of the individual designers—those talented creators in Paris who do so much towards moulding the fashions of all the world. Accounts of the collections at three important houses are given below, and, from these, one may gain an impression of the important new trends in the world of fashion.

THE CHANEL COLLECTION

The two parts of this collection—day and evening—are uneven in quality. The evening mode seems more appealing, although its novelty lies in the details rather than in the line. One feels that Chanel's wish has been to add to the charm and loveliness of women rather than to bring out a new silhouette—which shows true understanding of her smart clients' present state of mind. To be becoming will be the main quality of the 1931 evening models from Chanel.

One finds, again and again, the theme of the tiered silhouette and also of the silhouette of flat hips and low, spreading fulness, as in the rose organdie dress, the success of last season, which was published in the April 12 issue of Vogue.

Effects of dropped shoulders, given by wide berthas running horizontally around the arms, are evident. The waist-line, for both day and evening, has been lowered to the top of the hips, so as to render the outline of the figure more becoming.

All the evening dresses are ankle-length and no longer.

The evening part shows a real revival of lace; firstly, because of the variety and novelty of the laces themselves; secondly, because of the different and unexpected uses to which they have been put. White lace and white satin, alternating in horizontal flat bands sewed together, make the loveliest of evening dresses, moulding the body in a somewhat princesse line and reaching the ankle. Lace and chiffon combinations are innumerable and have lost the cheap quality heretofore attached to them. Entire lace dresses are stiffened by starched tulle backing the lace. Here, lace is veiled with chiffon, and, there, it has rows of stitching breaking its surface in the way inserted cuts formerly did. Lace and tulle combinations appear at their best in Chanel's newest interpretations, and lace alone, either plain, coloured, or in alternating bands of pale blue, pale rose, and black, looks so charming that it will undoubtedly be the craze in Paris this winter. There are cobwebby laces and Valenciennes and Chantilly, and there are light-weight laces that imitate, in very fine silk, the net and patterns of real lace.

Laces are new, also, in their colours—delicate aquarelle or bright, vivid colours—and quite a lot of white.

Hand-work and embroidery are two other important items of this collection. In fact, hand-work applied to evening frocks has never been developed to such an extent. There are smocking and shirring and all-over tucking. And the same process of *découpage,* which Chanel formerly applied to flowered crêpes, is now developed in lace, so that many lace dresses are bordered with lace flowers.

Bead embroidery, especially in paillettes, is very strong, and metal thread embroidery outlines the edges of some of the best dresses.

Tulle, sometimes combined with velvet; lamé and printed gauzes; satin; and velours de Lyon are other favourite materials.

Bright electric-red, white, aquarelle-rose, and aquarelle-blue come at the head of the evening colours. A darker Venetian-red may occasionally be used for a coat. Chanel shows, among several others, an excellent version of the full-length evening coat, in wine-red velvet asymmetrically trimmed with silver fox.

The day clothes are less interesting, but, among the coats, there is a marvellous model, half broadcloth and half astrakhan, with a wide cape collar of astrakhan indented by rows of horizontal stitching at *dégradé* intervals, and the entire skirt, made of the fur, is stitched at widening intervals, in the same way, making the fur appear as though it were joined in bands, whereas it is actually all in one piece. The effect is ever so much softer. A coat with an ermine top and with the bottom in black *gaufré* velvet brings out a new idea.

The slightly fitted jersey suits have gained new charm through inserted sections of fan-like accordion pleating, placed on only one side of the skirt and on the pockets. Velvet ensembles are worn with jersey blouses. Several long coats are made of quilted silk. The redingote, with wide Directoire revers, is shown in different fabrics, notably in satin.

Some of the day fabrics are jerseys with obvious patterns, in colours not particularly pleasing.

CHEZ JEAN PATOU

Patou stresses elegance, throughout his collection.

Some sports and morning dresses of English woollens are simple and wearable—the usual Patou type of dress. A good coat for motoring, called "Hispano," of heavy mixed tweed, buttons closely around the neck and has a full, loose back, obtained by raglan cut.

A good series of coat-dresses for autumn town wear are worn with sable stoles or fur pelerines and muffs and are sometimes accompanied by coats that match.

For afternoon, this designer shows dresses of velvet, satin, crêpe de Chine, or crêpe bilitis. These are elaborate, often trimmed with lace or ermine and often accompanied by jackets, capes, or pelerines of ermine. They are very long, nearly touching the ankles at some point—either in back or at one side. Front and back fulness is stressed by unpressed pleats, shirring, and inverted folds, and hips are invariably moulded and flat at the sides. There are peplums and variations of the peplum. Some skirts have two or three tiers of flat ruffles, placed diagonally or asymmetrically. There are, also, many skirts with wrap-around panels that give a tunic silhouette and an asymmetrical feeling.

There are several good examples of the tunic blouse (one with short sleeves) that (Continued on page 160)



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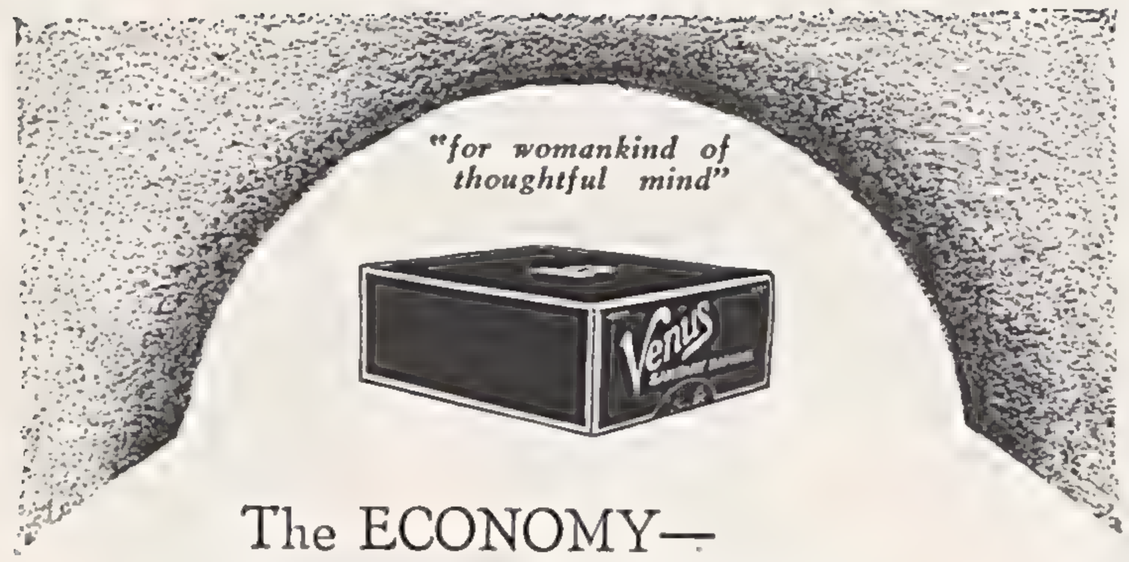
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NOTES ON WINTER COLLECTIONS

(Continued from page 158)

give a flared peplum silhouette. These are sometimes of varicoloured chiffon lamés and are worn under lamé-lined, wrapped or belted fur-trimmed coats, often of three-quarters length, with skirts to match the coat. Separate fur capes and pelerines often accompany afternoon coats, and ermine is used lavishly on both coats and dresses.

Hats are very much worked and have an off-the-face movement on one side. Many are trimmed with fur and some with ostrich.

The day fabrics include English woollens, men's fabrics (mixed and plain), tweed, broadcloth, crêpe de Chine, crêpe bilitis, satin, silk velvet, brocade, and lamé. The day colours are black, black and white, black and bright sapphire-blue, Patou's new green (a spinach-green), astrakhan-beige (a mauvish beige), nut-browns, and wine-reds. The furs are breitschwantz, astrakhan, caracal, beaver, nutria, ermine, sable, marten, and some silver and black fox.

For evening, Patou shows two types of dresses—the more informal dance dress and the *grande robe du soir*. The former are simple and smart, almost tailor-made in some instances, and useful for restaurant or theatre wear. Many of them are in black. A lovely dress of wine-red silk velvet has a tiny jacket, fitted at the waist-line and flaring at the hips, with collar, cuffs, and border of marten. The skirts of these dresses just touch the ankle-bone.

The more formal type of dress is slightly longer, touching the floor in back and sometimes trailing on the floor. Décolletages are very low in back and often complicated by the usual straps and bands that Patou is so fond of using. There is a tendency towards embroidery, but less than one sees in some of the other houses. There is a beaded tunic with sleeves that shows an interesting tendency for the evening.

Evening coats that match or contrast, either short, three-quarters, or long, and lavishly fur-trimmed, accompany these dresses. The long coats are often bloused at the waist-line and are of uneven length, sometimes trailing on the floor in back. All of Patou's afternoon and evening ensembles are accompanied by bracelets, necklaces, clips, and brooches furnished by Van Cleef and Arpels.

The evening colours are white, black, Patou's new green, American Beauty and wine-reds, canary-yellow, pale tourquoise, and pale peach. The fabrics include silk velvet, crêpe bilitis, satin, chiffon, and chiffon lamé.

CHEZ VIONNET

Vionnet's collection is more truly than ever, one of supreme distinction. As always, a law unto herself, when everybody else dreams of complication and raves about individuality, she has simplified her manner and been faithful to her usual line, deeply wrapped and slightly moulded, with bias disposition of the material. While drapery and tying are in the air, she drapes and uses bows less than she ever did. She drops tucking since now there is a rage for it everywhere. Yet her collection answers perfectly the needs of women and their manner of living to-day.

Her collection is a hymn to colour. Not only are the colours beautiful in themselves, but they combine audaciously in bold and harmonious oppositions. A reddish ochre coat will cover a black dress. Black or dark woollen day coats—such as blackish-green, darkest currant—are worn over pale blue, pale rose, aquamarine-green, and pearl-grey crêpe or satin dresses, offering an ultra-chic version of late afternoon formality. Vogue feels that this type of afternoon ensemble is just as formal and far smarter than the ankle-length skirt. Black fur and black skirt are complements to a deep emerald jacket, three-quarters length. A brown suit has a rose blouse. Deep warm sapphire alternates with the rich Vionnet-reds that have a whole gamut of their own: ochre-red, antique-red, tomato-red, lipstick-red, electric-red, ruby-red, brick-red, seal-red, rusty red, brownish red, orangy red, wine-red—and for the evening only, a rich, dark Venetian-red, used for a full-length coat worn over the palest of roses.

The short fur jacket is here reduced to a mere bolero of black astrakhan worn over an all-white dress.

Another original idea of Vionnet, in a season when the use of fur is carried almost to extremes, is to show furless afternoon coats of great elegance, which look particularly smart because of the relief they bring after such orgies of astrakhan and breitschwantz.

The day coats are long and fitted in a subtle, imperceptible manner. They wrap deeply in a one-sided line and have moderate, diagonal, softly draped fur collars, sometimes as long as the coat itself.

For the evening, Madame Vionnet is stressing the transparent dress, made of cobwebby lace, tulle, embroidered tulle, thin satin crêpe, or embroidered chiffon, and worn without any slip. The effect is very daring, but many smart women are said to be discussing this innovation seriously, and Vionnet herself sponsors it. It is very possible that this idea in a modified form will be seen this season—perhaps in heavy crêpe romain worn over a maillot, and this may indicate a tendency that will be further developed next season. The dresses, with the addition of a slip, are exceptionally young and charming. Some of them are slightly princesse, and others have fully gathered skirts—but even a fully gathered skirt, at Vionnet, has a sophistication of its own, either by a twisted décolletage or through bias cut of the bodice.

Ankle-length is preferred for evening, although some dresses are full-length and others about two inches above the ankle.

The long evening cape and coat, usually of velours de Lyon, are present; the latter, longer in back and slightly trailing, has a majesty that only the smartest woman can sustain.

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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss C. S.: What are the important fashion points for winter? What colours and fabrics will be smart?

Ans.: The normal waist-line continues in favour, and skirts for daytime wear will come about half-way between knee and ankle, those for very formal occasions being slightly longer. Coats will be slightly fitted to the figure, and some will be flared, but not in a pronounced way. Evening gowns will be ankle length or instep length, with an even hem-line. They should not trail on the floor. There is a great deal of variation in coat collars—many of them having a one-sided movement. Flat furs will prevail, although some fluffy furs, such as blue fox, will be seen on coats for daytime wear. Materials, generally speaking, are much richer than they have been of late years. There are many new novelty silks and woollens for daytime, and these are smartest in dark tones of red, blue, brown, and green, so dark as to seem almost black. The jewel colours —turquoise, sapphire, ruby, and emerald—and white and black will predominate in the evening. Evening frocks in particular will be cut in a complicated fashion. They will be fitted and draped, and skirt fulness will be governed by pleats and shirrings.

Mrs. J. B.: Please tell me how to proceed in establishing a house under a name rather than a street number. Should a name-plate be used and, if so, where should it be placed? How should merchandise be ordered by the house name? When may a house name be used in the letter-head of personal stationery?

Ans.: A country place may be known by name, but it would be neither smart nor practical to use a name for a town house. A placard bearing the name of the place may be placed near the gate of a country estate, or a plate may be attached to one of the gate-posts. It would, of course, be unnecessary to attach a second plate to the house. The name of a country place may be engraved on all letter-paper used there. It may appear on either side of the sheet. On paper intended for business correspondence alone, the name may be printed on the top centre of each sheet of paper. It would be given to tradesmen just as any address would be—that is, one might say, "Send such and such an article to Mrs. John Brown, Greystone, Klingle Road, Brighthampton County, New York."

Mrs. C. J.: What is a good day-by-day program for one maid's work in a six-room apartment? The family consists of a father, mother, and two children. There is a laundress. The cooking and serving of meals are the most important, and all other work must be relative to that. The old-fashioned system "wash on Monday, clean Tuesday," and so forth, does not quite apply to these modern days.

Ans.: As we do not know what your family habits are, whether your children are very young or of school age, whether you have your friends in much, what rooms make up the six included in your apartment, or their size, we can give you only general advice. We would suggest that the laundress help in the general work of the apartment, particularly on the days when her laundry work was lightest. For instance, supposing the family breakfast early all together. A first course of fruit or cereal might be placed on the plates. The main dish might be on an electric heater stand on the side-table. The maid need only come in to change plates, the family helping themselves.

While the washing up was being done, the laundress might make the beds. The maid would then sweep and dust the rooms, leaving the kitchen tubs to the laundress for washing. Later in the morning, the maid would prepare luncheon and serve it at the usual hour. She could have an hour's rest after washing up the lunch things. After that, she might do some light work at her shelves, or rubbing up her silver, until she had to begin preparing the children's supper and dinner for the grown-ups, or the evening meal for every one. It is not to be forgotten that she and the laundress must also eat and that, on some occasions, their meals must precede those of the family, which makes extra preparation. The maid and the laundress must work with each other, and, on the maid's day out, the laundress should dress and take her place in answering the bell and serving the evening meal.

The lady of the house can and should supplement the work of her maids in every possible way. She might help with the dusting and tidying of the rooms and the washing of good china and glass.

Mrs. H. S.: I wish to have some information in regard to very conservative styles in mourning for a middle-aged widow. I should like the name of the black used, for I know blacks are very hard to match. Could you give me some idea of a mourning hat? I do not want to wear a long crape veil. Is white used with very deep mourning? What shoes and gloves are worn?

Ans.: We regret that we can not give you names for the different tones of black. In (Continued on page 166)



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A rich merchant of Moscow once lived in "The Swallow's Nest," which is now falling into ruins

KNUT HAMSUN remarked, after a trip through the Caucausus, that South Russia seemed to him a "fabulous country." Any one who ventures below the Ukraine to the Crimean peninsula, or sails to it from Roumania or Constantinople over the tepid waters of the Black Sea, will find that the atmosphere of fable grows so strong about him as almost to exclude reality. Crimea is one of the most fantastic of the forgotten lands of the earth.

The country is so small that a motor car can cross it in four days, even with stopping by the wayside and with turning off here and there into byways. Yet, in this limited space have existed civilization after civilization, following, one on the heels of the other, in a kaleidoscope of change. All these years, history has been busy there, staging a drama of many acts and carelessly abandoning the stage settings when her use was finished.

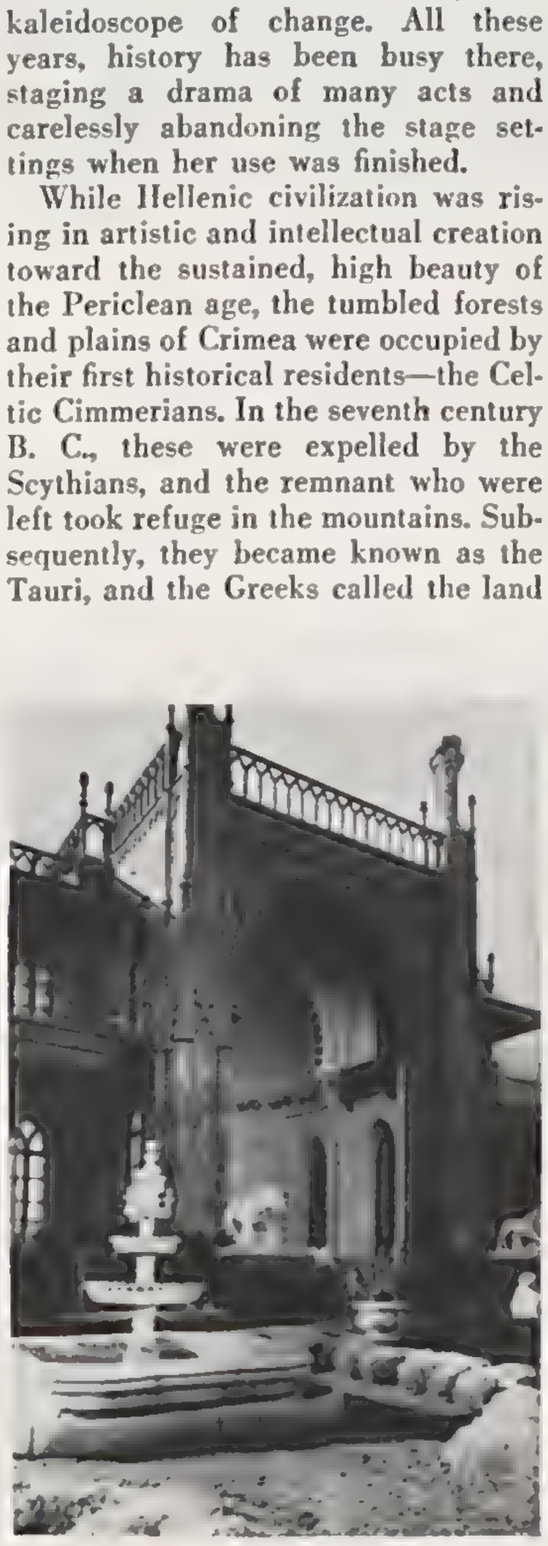
While Hellenic civilization was rising in artistic and intellectual creation toward the sustained, high beauty of the Periclean age, the tumbled forests and plains of Crimea were occupied by their first historical residents—the Celtic Cimmerians. In the seventh century B. C., these were expelled by the Scythians, and the remnant who were left took refuge in the mountains. Subsequently, they became known as the Tauri, and the Greeks called the land Tauris, or Tauric Chersonesus. It was here that, according to Homeric legend, the unhappy Iphigenia officiated as a priestess in the temple of Artemis, after her escape from the sacrifice.

Gradually, the Greeks, in their great period of expansion, began to settle throughout the peninsula, and, in 438 B. C., the archon of Panticapaeum established the famous kingdom of Bosporus, with himself at its head. For centuries it existed there, maintaining close communion with Athens and duplicating the high culture of the motherland. But Greek strength was decaying, and, in the West, there was a new star, and Crimea soon became a tributary state of the Imperial Eagle of Rome, under the governance of the king of Pontus.

Then the hand of Rome grew nerveless, and, as the peninsula was directly in the path of the onrushing hordes from the East, it was trampled and ravaged by Goths, Huns, Khazars, Byzantine Greeks, Kipchaks, and Mongols, in turn. On the seacoast, the hardy Genoese established trading-posts. In the north, the Tartars encroached more and more, and, after the destruction of the Golden Horde by Tamerlane, they founded a Khanate that existed for centuries, until Russia annexed the Crimea.

And even then the story is not told, for the great Crimean War was yet to be fought, drawing the world's eyes to the valour of the Light Brigade and the heroism of Florence Nightingale.

To-day, the people of the country are mainly Russians, Tartars, and Greeks, who live, happily and industriously enough, among the relics of this rather amazing past. Below Sevastopol is the ancient Greek city of Chersones, with Attic beauty of buildings and streets, which a few thousand years have not destroyed entirely. Majestic Genoese turrets in Feodosia and Balaklava; caves inhabited by the monks of (Continued on page 166)



A museum has been instituted in the rooms of this beautiful old Crimean palace near the sea



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VOGUE'S ETIQUETTE COUNCIL

Vogue was founded by ladies and gentlemen for ladies and gentlemen, and from the beginning its personnel has been drawn from the smart world. In consequence, Vogue knows, from intimate daily personal observation, the subtle alterations of accepted good form among members of the inner circle. As these occur, Vogue sets them down in its pages. Constantiy, articles appear on the approved forms of correspondence, permissible innovations in weddings, modified conventions in mourning, altered usage in entertaining; and often Vogue preaches a discreet little sermon on manners for the young.

VOGUE'S LIMITED INCOME DEPARTMENT

Don't allow yourself to feel that real smartness is not for you because your clothes allowance is small. It is not the cost of a costume that gives a woman the enviable reputation of being chic, but the ability to see a wardrobe as a whole, to choose clothes with authority and combine accessories skilfully, and making them serve more than one background. Chic lies in the ability to buy only the right article. The cost of one wrong bag will more than pay for your year's subscription to Vogue. In every issue, there are pages devoted to the interest of the woman who dresses on a limited income, illustrated by models, at a price, that Vogue considers outstanding—an expert counsel that solves your problems before they arise.

VOGUE'S "FOR THE HOSTESS"

Vogue tells you of the little subtle things that mark the perfection of service, the newest and loveliest of table decorations, the most charming bits of silver, china, glass. It teaches you how to regulate your home appointments according to the age-old traditions of good taste. It gives you menus of distinction and recipes from connoisseurs the world-over, and the principles that underly their selection.

VOGUE'S PATTERNS

Vogue's Designs for Practical Dressmaking aren't just gracefully drawn sketches. They represent real women, wearing models that have been designed, made up, tried on, criticized, and finally approved by the Vogue staff in New York. The patterns can be bought in your own city. These clothes may be reproduced to look just as they do in Vogue. What if you are an amateur? Or depend on a local seamstress? Your frock is made from the design of an expert, at moderate cost.

VOGUE'S ADVERTISING PAGES

The exclusive shop, the manufacturer of luxury products, that advertises in Vogue is just as particular about the things shown in advertising display as Vogue's own editors could be about choosing the frocks, suits, and hats that appear in the editorial pages of every issue of the magazine. You get the benefit of the newest—the best values.

VOGUE'S BEAUTY DEPARTMENTS

If you like to know the latest discovery that science has achieved to make your way to beauty easier; if you wish to form habits that will improve your health, appearance, and disposition, and if you need expert advice on your own particular problems, you should take advantage of Vogue's beauty department.

VOGUE'S SHOPPING INFORMATION

Are you confused by the complexity of the New York shopping world, so that you hardly know how to find the things you need or where to experiment? Or do you live in a place that is too small to have shops of the first rank? Why don't you depend on Vogue, and on Vogue's extensive knowledge of every highway and buyway? The exact model that suits your needs, at just what you want to pay; the new and correct accessory; the latest bright idea for your house—all or any of them may be found in the pages of Vogue and ordered from the shop in question. "Vogue Goes Shopping" appears in every issue and always uncovers for you the real "find" of the moment.

VOGUE
ONE OF THE
CONDÉ NAST
PUBLICATIONS

In short, Vogue is a real friend in New York, anxious to render you full value, not only by giving you 24 issues a year packed with full, accurate, authoritative fashion information, but by placing at your disposal the expert knowledge of the editors in charge of Vogue's various departments.

Do you realize that you can ask their advice as freely as you would ask a personal friend, when you have a problem—clothes, entertaining, beauty, social usage, schools, interior decoration?

WHY NOT BEGIN TO MAKE USE OF ALL OF THESE SERVICES NOW?

REDUCE YOUR FLESH

Arms, Legs, Bust or Entire Body and relieve Varicose Veins with

DR. WALTER'S

FLESH COLORED

RUBBER GARMENTS

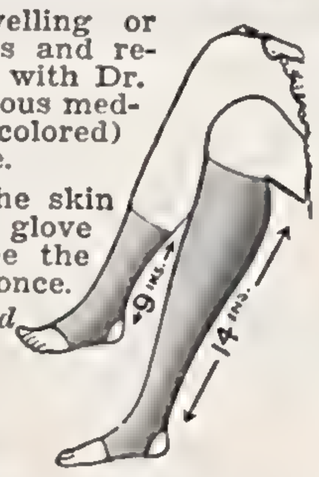
MY GARMENTS have been worn for over twenty-five years and helped thousands of people all over the world. They are the *original* rubber reducing garments, made of the finest flesh-colored Para rubber, removing superfluous flesh from any part of the body.

	per pair
Have Shapely Limbs	**$6.75**
or Slender Ankles..	**5.00**

RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh colored) gum rubber hose.

Worn next to the skin they fit like a glove and you can see the improvement at once.

Send ankle and calf measure.





Reducing Corset:
Flesh colored rubber. Laced back, clasp front. Made to your measure. $12.00
Chin Reducer.....2.50
Neck and Chin....3.50





REDUCING CORSAGE
Heavy weight flesh colored rubber, for reducing bust, waist, hips and thighs. Made to measure.
Price $17.00

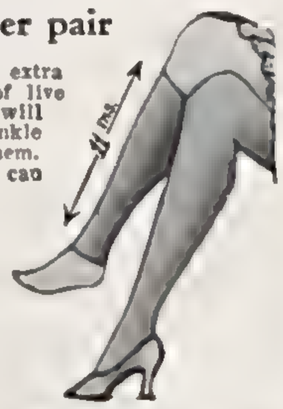
HIP AND THIGH REDUCER
Flesh colored rubber
Price $12.00

BUST REDUCING BANDEAU
Flesh colored rubber.
Price $6.00

PRETTY ANKLES and CALVES

$3.75 per pair

DR. WALTER'S special extra strong Ankle Bands of live flesh-colored Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove and can be worn under hose. May be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieve rheumatism and varicose veins. Send ankle and calf measure.



Write for booklet

Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

Pay by check or money order (no cash) or pay postman.

DR. JEANNE B. WALTER
389 FIFTH AVE., NEW YORK
Near 36th St. *Suite 605*
Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.

ANSWERS TO CORRESPONDENTS

(Continued from page 162)

fact, we have never heard of there being any. The only way we know of matching shades of black is to compare the different fabrics under a strong light. A suitable wardrobe for a widow would be a suit of lightweight woollen material, with a dull finish, worn with simple blouses of black flat crêpe; a long coat of black cloth; one or two dresses of flat crêpe; and a dinner-dress of crêpe roma or crêpe elizabeth. A widow would wear collars and cuffs on her dresses and blouses, made of some sheer white material such as organdie or chiffon. Her gloves would be of black suède, her stockings of black silk, and her shoes of dull black leather, kid, or suède. Slippers for evening would be of flat crêpe.

A woman in deep mourning might wear all-white instead of all-black in the country during the summer. When she does so, she would wear a hat of dull white straw, with a veil, and dresses of dull white materials. If you do not wish to wear the conventional widow's bonnet, which is of black crape bordered at the forehead with white crape, and worn with both a long black crape veil and a face veil with a wide border in black, you might wear a small hat of dull black straw with short ends of black crape, falling a little to one side, and a black-bordered face veil.

JUST ABOVE THE CRESCENT

(Continued from page 164)

early Christendom; palaces of the Khans—the harem buildings untouched by time, set in a splendour of subtropic vegetation; the vast palaces and castles of the Russian Tsars—all sleep in friendly communion, under the benevolent eyes of their various household gods.

In the streets of Bakhtchisarai, sung by poets down through the ages, sixty-five fountains bubble night and day. Once the capital of the Khans of Tartary, it is still quite as beautiful as it has always been, but the hundred *mullas* of Bakhtchisarai are idle, now; the thirty-three mosques, that are jewels of Tartar architecture, are left without believers, and, at the sunset hour, from only two minarets is heard the voice of the *muezzin*, calling the faithful to prayer. Khan-Sarai, the mosaic palace, with its secret chambers, its ancient halls of judgment, its long-uninhabited harems, is now a hostelry for the traveller, modest in price and great in courtesy. And native craftsmen in the city still make carpets and carvings and jewellery in gold, all of which have gained European renown since the Paris and Monz-Milan exhibitions. The Soviet authorities have established an Art Industrial Technicum, to encourage the development of local handicraft.

Any one who walks two hours away from the palace will reach the "Dead City," a town hewn in the rock and fully preserved, which is the ancient and discarded capital of Tokhtamish Khan. In all its scores of silent streets, dwellings, temples, and underground dungeons, there lives but one old man.

A few hours to the south is the coastline. It is very reminiscent of the French Riviera, and Yalta (the ancient Genoese Jalita) is a splendid health resort, with first-class hotels and myriad attractions. It reminds one of Nice. Nice, however, has never enjoyed the remarkable sight of many peasants, from the remotest corners of Russia, recuperating in the sumptuous chambers and great parks of the Tsarist palaces, which have been converted into a great sanatorium for peasants. Here one may walk, among these honest fellows, through the grounds and into the Tsar's palace, and up to the very rooms of the unhappy Nicholas II.

Around Yalta is a ring of great estates, castles, and palaces, which once belonged to the nobility, with interiors so gorgeous that it is almost impossible to imagine the brilliance and colour of the life that was lived in them.

The country presents incredible diversity. The northwest is a continuation of the Russian steppes—vast plains, suitable only for pasturage, which support great herds of cattle. On these plains are scattered the numerous *kurgans*, or burial mounds, of the ancient Scythians.

On the other side of the sheltering screen of mountains that runs parallel to the shore-line, the scene is very different. The coastlands and the slopes of the mountains are smothered with greenery; the lovely valleys are full of vineyards, roses, tobacco plantations, and groves of hazels, cypresses, mulberries, figs, olives, and pomegranates; and the mountains are clothed thickly with forests—oak, beech, fir, and elm—and with magnolias, oleanders, camellias, mimosas, and many fruit-trees. Picturesque Greek, Tartar, and Bulgarian villages nestle among their groves and flowers, interspersed with gaunt ruins of the Middle Ages. Highways wind spirally above the clouds and, then, descending, plunge into green again. On these sunny slopes, the breeze from the sea tempers the heat of day, and the nights are cool and healthful. It is on this coastal strip that the varying civilizations of the peninsula have flourished, and the largest present-day cities are here—Sevastopol, Simferopol, Kerch, and Feodosia.

On the eastern coast, one finds the famous village of Cocktable, at the foot of Kara-Dag, an extinct volcano. Cocktable is the Utopia of Russian writers, painters, and artists of all sorts, and in this little place are gathered together the most eminent representatives of Russian literature and art. Traditionally, its talented residents wear the garb and headgear of ancient Greece, which, it might be added, is in undeniable harmony with the surroundings.

At Sudak, between Cocktable and Alushta, there are some very important archaeological excavations being made.

Chance with all her whims seems rather to have concentrated on this little country. *Multum in parvo*—so much for such a little place—and an almost undiscovered turning in the "path toward the East."

To Help You With Schools

Vogue—realizing the extra help it might be to parents by publishing the results of its long experience with private schools—has recently completed Vogue's Book of Private Schools.

This book is a comprehensive résumé of all types of private schools . . . from the nursery school to the post-graduate . . . from the boys' academic and military to the girls' finishing school.

It discusses each kind of school with reference to its requirements . . . courses of instruction . . . tuition fees . . . equipment . . . faculties.

It may be of great help to you to have this book as a reference and a guide in solving your children's school problems.

We will be glad to send you a copy . . . without cost . . . without obligation.

THE CONDÉ NAST EDUCATIONAL BUREAU

1928 Graybar Bldg.
Lexington at 43rd
New York City

Paris Fashions in New York?



We admit that it's thrilling to shop in Paris. We know all about the dressmakers in the Place Vêndome and the shops of the Rue de la Paix. And we're enthusiastic, too, about French designs and designers.

But what about New York?

Do you know that you can buy almost anything to be had in Paris right on the Island of Manhattan? And do you realize that the best shops of New York have sent buyers with years and years of experience behind them to select and adapt the right clothes for American needs out of the confusing hundreds that Paris offers? Did you ever stop to consider that the mode as it is found in New York is for *you*—as distinguished from the Parisienne or the Englishwoman or the visitor from South America.

Vogue has seen this mode—and been thrilled by it. Vogue has been to every shop, seen every collection, and used all its selective taste and authoritative judgment to present the new mode to you in the New York Fashions number, to be found on all newsstands October 23rd.

VOGUE

One of the Condé Nast Publications

New York Fashions Number • On sale October 23 • Price 35c

This Note of quiet Ease in Smoothly managed Homes

Quite often it is the result of telephones . . conveniently placed to save steps and time, and to expedite household routine

People who lead the most interesting and active lives also live most graciously and comfortably. They are always fresh, always zestfully ready for the duties and pleasures that each day holds. Their homes are models of subtle management. In them there is no bustling confusion, no shouting from room to room, no scurrying to and fro. Instead, you will find *telephones*, conveniently located throughout the house, so that one is always near.

Enough telephones are an essential of the well-ordered home. They save many steps and much time. They prevent the little annoyances that destroy pleasant moods. And they get things done on schedule, or as you think of them . . . instructions to the servants . . . an order to a downtown shop . . . a call to a friend in another city.

In many modern homes, intercommunication is an attractive feature. Bell telephone intercommunicating systems let you talk from room to room *within the home* over the same telephones you use for outside calls. No special operator is needed.

Your local Bell Company will gladly help you plan the telephone arrangements for your home. Just call the Business Office.



Much of the charm of a home depends upon the ease with which its members carry on their varied rounds of pleasure and duties. And telephones . . . located at convenient points throughout the house . . . contribute in large measure to this ease and comfort. In the boudoir, the library, the sun parlor . . . wherever people spend much time . . . they form an almost indispensable aid to gracious living.



Many residences have an additional central-office telephone line for servants' use. This facilitates household business, and leaves one line always free for the family.



And don't neglect the basement. Telephones in the laundry, game room, tool room or den will add tremendously to the comfort of these parts of the house.

THE CONDÉ NAST PRESS GREENWICH, CONN.

NOW IT'S BLOSSOM TIME . . . INDOORS

When your garden droops with the first sharp frost and nature shows signs of fainting dead away—fair lady, come indoors . . . and go to work. Bring in with you the fair, pure tones of your flower favorites—daffodil, iris, snapdragon, forget-me-not. Keep the last rose of summer blooming all year. * The *bathroom* is *so* easy. A small sum well spent brings a lavish supply of color and charm and new chic. With matching towels, face cloths and bath mats in the late Cannon manner—all-color, all terry, all *right*—the effect is ecstatic! * Here are the loveliest towels a girl ever met, yours for a long life at hard labor. Just feel their silky softness against your cheek . . . try their quick absorbency . . . test their endurance day by day. * Cannon cotton has a finer, longer fiber. The weave is most precise. The quality has no equal in its price class. All Cannon towels are in step with the times—they have smartness for the deb and thrift for the dowager. * To be sure of a bargain in beauty and service—any place, any day—look for the Cannon label before it's too late. . . . Cannon Mills, Inc., 70 Worth Street, New York City. *Makers of* Cannon Lavenlawn, *the world's finest sheet—using long-staple Egyptian cotton.*

TO TEST ENDURANCE

A great hotel made its own careful towel tests before buying. Typical towels of all the well-known brands were sewed together into a great sheet and laundered a hundred times. Cannon towels showed far less wear than any of the others. On the basis of this strenuous test and on the basis of evident quality—this hotel now uses Cannon towels exclusively. So do the great majority of all hotels, clubs, hospitals, railroads and steamship lines. So do most homes.



These are the Cannon towels *that captivated Fifth Avenue. They come in all-over colors and modernized designs —with wash cloths and bath mats to match. They have two right sides, two bright sides—both equally decorative. New colors are maize, jade, orchid, peach, rose, turquoise—guaranteed fast. Typical Cannon values—59c and more for the bath towels—at your own store or shop. (Other Cannon styles—from 25c to $2.50.)*





V-14

WRITE FOR THIS NEW BOOKLET. It helps make every bath a joy and a tonic!

CANNON MILLS, Inc., 70 Worth St., New York City

Please send me your free booklet, "10 Kinds of Baths," containing the latest health ideas about bathing—and about towels. No obligation, of course.

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City_____ State_____

CANNON TOWELS

ATWATER KENT
RADIO

with the GOLDEN VOICE





MODEL 70
Lowboy. Finished in American walnut, with matched butt walnut front panels and apron.



MODEL 76
Highboy with sliding doors. Finished in American walnut. Matched butt walnut doors and front panels.



MODEL 74
Table. Finished in American walnut. All four sides are finished. It may thus be placed anywhere in room.



MODEL 75
Radio-Phonograph Combination. Finished in American walnut. Ample and accessible record compartment.

Here's the exclusive, new
QUICK-VISION DIAL

In all the world of radio there is nothing to match its speed and accuracy in getting programs. It actually attains uniform station separation—no more crowding, no confusion. Easy to read as a clock.

SOME day it had to come—a radio as beautiful and fine as the new Atwater Kent with the Golden Voice. *That day is here.*

Rejoice in the pure, rich naturalness of the new Atwater Kent tone—the Golden Voice. Make yourself master of every program by shading the bass or the treble to suit your own musical tastes, with the perfected Atwater Kent Tone Control.

As you look over these new 1931 models, you will find harmonious distinction in each—"the kind of radio you like to live with"—the result of months of consultation with foremost designers and interior decorators. See and hear the Golden Voice—at any Atwater Kent dealer's—NOW! So easy to own, through attractive time payments.

* * *

ON THE AIR—Atwater Kent Radio Hour—Sunday Evenings, 9:15 (Eastern Standard Time), WEAF network of N. B. C.

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